Music And Sound Recording Industry Sector Partnership Program Final Report

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Professional Development Strategy, Phase Two
- The Canadian Music Training Database
- Analysis of Human Resource Issues in Saskatchewan's Music & Sound Recording Industry

Delivered to
Post-Secondary Education & Skills Training
Government of Saskatchewan

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"Total employment in the music and sound recording sub-sector is estimated to be around 17,000, including over 13,000 in creative and interpretive occupations and singers and an estimated 4,000 workers in other sound recording and related activities. The sub-sector is an important economic presence: revenue from performing arts companies within the sub-sector was $104.9 million in 1991; and domestic revenue from the sound recording industry was $1.2 billion in 1993."

Sound of the Future: Human Resource Issues in Music and Sound Recording

Executive Summary

The Saskatchewan Recording Industry Association (SRIA) is a non-profit, member based association that represents the music and sound recording sector of this province. This sector is comprised of close to 3000 people who are employed or self employed as musicians, songwriters, sound engineers, managers, agents, publicists, lighting engineers, retail clerks, studio owners, radio dj's, producers, concert promoters, and so on.

According to the Balcon Report (1995), the provincial music industry generates $81.3 million per year in economic activity.

In January 1998, the Department of Post-Secondary Education and Skills Training entered into an agreement with SRIA under the Sector Partnership program to deliver the first phase of a long-term **Professional Development Strategy** for the music and sound recording industry of Saskatchewan. The key deliverable points of this agreement included:

- **Analysis of existing training, educational programs and resources available in Saskatchewan and on a national level.**
- **Development and implementation of an on-line database of educational and training programs, resources, opportunities and training providers.**
- **Identification of gaps, both in program content and accessibility in Saskatchewan**
- **Identification of potential resources or partnerships**
- **Development of strategies for providing training and employment opportunities, including self-employment opportunities, including opportunities for Aboriginal people.**
- **Development of a sustainable sector partnership that supports a long-term human resource strategy that will evolve as technology evolves.**

The Canadian Music Training Database

Through the Sector Partnership Agreement, SRIA has successfully created the **Canadian Music Training Database** and an outline for the next phases of this exciting initiative.

The **Canadian Music Training Database (CMTD)** is a fully functioning search-driven database that resides on the web site of SRIA at www.sria.sk.ca. It contains information on education and training and related programs being delivered by Universities, Colleges, public and private institutes, associations, guilds, unions and individuals across Canada. In addition, training and education providers are profiled and their programs defined. It is a valuable resource for anyone looking for information on programs currently available in Canada.

The CMTD currently holds information on 329 programs available across Canada today. These programs can be broken down into the following categories:

- **Interpretive:** singers, musician, arranger, conductor, etc.
- **Creative:** composers, lyricist, creative director, etc.
- **Technical:** sound engineer, copyist, stagehand, computer technologist, etc.
- **Administrative:** producer, manager, promoter, marketing director, agent, etc.
- **Health:** music therapists, etc.

The Gap Analysis

The analysis of the current listings enabled SRIA to identify gaps that exist in currently available training. The gap analysis identified current available training and key issues in each area. For the most part, there is an enormous lack of training in Saskatchewan for this sector. Most of Saskatchewan's music industry looks to other provinces for their training and work experience. This could be improved by developing a training strategy that enables Saskatchewan workers to remain in this province while upgrading their skills or obtaining the education that would allow them to become competitive on an international level. In addition to specific recommendations for curriculum development that are outlined in the attached document, the gap analysis identified the following general recommendations:

1. **Two different types of curriculum should be developed.** The number of workers in the provincial industry who are currently employed or self-employed dictates that courses be available during the evening or on weekends as "extended learning" programs or workshops.

   Full semester programs should also be developed for the entry level worker or student considering employment opportunities in our industry.

2. **Developing partnerships with training institutions like SIAST, DTI, SIFC and the Universities in Saskatchewan will be essential to the creation of accredited programs.** Partnerships with existing training institutions should be developed as soon as possible.

3. **Every opportunity to import curriculum from outside the province should be explored, to ensure that content development is not duplicated.** If courses are available outside of Saskatchewan that could be successfully imported and implemented in the province, this should be researched and negotiated prior to the development of new content and courses.

4. **Every opportunity to enlist "exit level" workers in the music industry in the development of content and curriculum should be explored.** A variety of senior executives of record and concert production companies are entering retirement, and could be valuable sources of information for the development of content.

5. **Distance learning modules should be developed for all courses,** to enable people living in rural and Northern communities full access to these educational

opportunities through the Internet. Partnerships with local libraries and schools to enable access to the Internet should be explored.

6. **Additional programs for internship, mentoring, and financial support for those who have to travel to receive additional training should be developed.**

Action Plan: A Human Resource Strategy

While SRIA has successfully created, developed and launched the **Canadian Music Training Database**, this is only the beginning of the work that must continue on the **Professional Development Strategy**. They have clearly identified the next steps to implement a long-term human resource strategy for the music and sound recording industry of Saskatchewan:

1. **Maintain and develop the Canadian Music Training Database**
2. **Develop new curriculum**
3. **Deliver new training programs**

To achieve these goals, they will require the support and financial backing of numerous funding partners over the next five years.

Each of the above three steps will require substantial investment to ensure successful delivery. Following are the key components of the next three steps, and recommendations to ensure continued growth and delivery of this industry sector initiative:

1. Canadian Music Training Database Maintenance

The value of the CMTD is proportional to the number of times it is accessed by a Canadian, and to the relevance of the information it contains. In order to maintain the value of the **Canadian Music Training Database**, we must:

- **Maintain and update the information contained in the database**
- **Continue to solicit new information from education providers currently not represented in the database**
- **Promote the existence of the Canadian Music Training Database to high schools, teachers, universities, colleges, institutions, and the general public across Canada.**

This can only be achieved with the creation of a full-time position at the **Saskatchewan Recording Industry Association** for an employee devoted to the maintenance and promotion of the CMTD. This person would be responsible for soliciting information from institutions across Canada, and maintaining the current database. They would also develop awareness campaigns to target high schools, career counsellors, employment offices, and other potential users of the CMTD.

Recommendation: Funding must be made available to the Saskatchewan Recording Industry Association to maintain and upgrade the Canadian Music Training Database. A contract position would enable complete and continual maintenance and upgrading of the database, as well as marketing of the database to schools, teachers, students and other end users of this valuable resource.

2. Development of New Curriculum

A complete outline for proposed curriculum has been developed by SRIA and is included in the attached document. A summary of this next step includes:

- **Research of available curriculum and content**
- **Negotiating importation of available curriculum**
- **Contracting content development of unavailable curriculum**
- **Developing learning tools, course outlines, texts, workshop manuals, etc.**
- **Researching and contracting appropriate instructors**
- **Developing partnerships for delivery of programs**
- **Developing partnerships for creation of distance learning materials**
- **Developing partnerships for delivery and access to distance learning materials**
- **Securing additional funding for all of the above**

This next phase will require additional financial support before it can be undertaken. SRIA will apply for funding from every source possible, including FACTOR, SOCAN, CRIA, CARAS, and the Department of Post-Secondary Education and Skills Training.

Recommendation: The Department of Post-Secondary Education and Skills Training can provide key financial support for this crucial stage of the strategy. An investment by the Province of Saskatchewan into this initiative will leverage federal dollars and corporate sponsors. Development of curriculum and certifiable courses is the most important step in our human resource strategy for Saskatchewan's music industry.

3. Delivery of Training Programs

The final phase of the **Professional Development Strategy** would include the implementation and delivery of training programs in Saskatchewan. These programs would be a model for the rest of the provinces, and would be developed with distance learning and exporting of content as important considerations. This phase would include the following steps:

- **Solidify partnerships with SIAST and other training providers**
- **Contract instructors**
- **Offer first courses through SIAST**
- **Promote course availability throughout the province**
- **Solidify partnerships with libraries and schools in Northern and rural communities**

- **Deliver distance learning components**
- **Promote availability of courses throughout Canada**
- **Develop corporate sponsors for continual improvement to course outlines, delivery mechanisms, content, teaching tools, etc.**
- **Continue to implement new curriculum as it becomes available**
- **Continual improvement and upgrading to curriculum and delivery mechanisms as technology changes**

The successful delivery of a comprehensive training program will be dependent on the support of the community, corporate and training partners, and funding resources. Implementation of this **Professional Training Strategy** will require a long-term commitment from all partners, and a substantial investment on the part of the Saskatchewan Recording Industry Association, the provincial government, and the corporate community.

Recommendation: The Department of Post-Secondary Education and Skills Training can take a lead role in ensuring the successful implementation and delivery of these training programs. A long-term commitment to funding through renewed Sector Partnership programs can provide leverage to access federal funding and corporation sponsorships.

Additionally, the Department of Post-Secondary Education and Skills Training can assist with the development of partnerships with SIAST, the Universities, and other institutions like DTI and SIFC. They can also act as the lead department in enlisting the support of other provincial and federal departments, including the Saskatchewan Department of Education, the Department of Labour, Department of Economic and Co-operative Development, Human Resources Development Canada, Department of Canadian Heritage, etc.

In summary, this is an ambitious initiative that could have long term benefits for the province of Saskatchewan. The obvious lack of available courses in Saskatchewan has meant that each year our most valuable resource, our people, are forced to leave this province to obtain their education and work experience in other parts of the country. The only solution is to create a training program that will enable them to stay in Saskatchewan.

Due to the large percentage of positions in the music and sound recording industry that are self-employed, a training strategy must be created using an "industry sector" approach. The **Saskatchewan Recording Industry Association** is committed to the development and delivery of a training program that will provide a solution and create employment and increased economic opportunities for this industry sector.

Music And Sound Recording Industry
Sector Partnership Program
Final Report

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I. Introduction

Our Sector Partnership agreement with the Department of Post-Secondary Education and Skills Training was signed in January 1998. The objective of this agreement was to deliver the first phase of a professional development and skills training strategy for the music and sound recording industry in Saskatchewan. The key deliverable points of this agreement included the following components:

- An assessment of industry trends identifying current and future Human Resource and training needs.
- A detailed analysis of existing training, educational programs and resources available in Saskatchewan and on a national level.
- Develop and implement an online database of educational and training programs, resources, opportunities and training providers.
- Identification of gaps, both in program content and accessibility
- Identification of the potential resources or partnerships that need to be accessed and developed.
- In partnership with SIAST, Regional Colleges, Universities and High Schools, identify training programs that need to be developed/enhanced and develop strategies for the delivery of new programming.
- Develop strategies for providing training and employment opportunities, including self-employment opportunities, for Aboriginal people.
- Ensure involvement of First Nations and the Metis in the development of training programs and delivery approaches including participation on the Steering Committee, focus groups and stakeholder meetings.
- Ensure representation of labour (both union and non-union) on the Steering Committee, focus groups and stakeholder meetings.
- Develop and strengthen a sustainable sector partnership that supports a long-term human resource strategy that will evolve as technology evolves.

This report provides an overview of the work accomplished under the Sector Partnership agreement, and makes further recommendations to continue the process of creating and implementing training courses and educational curriculum for the music and sound recording industry in Saskatchewan.

II. The Process

Through Sector Partnership funding, the project management team contracted two researchers who performed the tasks of contacting program providers, managing and organizing the incoming data and entering the information into a custom designed database, now called the **Canadian Music Training Database.**

A survey was mailed to over 1200 addresses. Cooperation and assistance was sought from universities, colleges, private institutes, music trade associations, Aboriginal communities, teachers associations, private music teachers, symphony orchestras, unions and guilds, conferences, festivals and all others that provide music training, education and professional development programming in Canada. In this first phase the targeted information related to post-secondary education, professional development, and craft and career enhancement. In a subsequent phase consideration will be given to other resources including K-12 and secondary education programs.

Data collection included the use of specially designed query forms that were forwarded to all applicable institutions and related associations and organizations in Canada. Research was conducted using libraries, contacts at national and provincial associations, teachers' groups, the Internet, etc. University, college and private school calendars from institutions across the country were also used in the research.

The staff of the **Saskatchewan Recording Industry Association** focused on the collection of information from Saskatchewan and western Canada. Everyone on the list of potential providers was contacted by phone, and their information was collected and submitted online. SRIA employees were also trained in the management of data in the "back end" of the CMTD web site, for future maintenance.

Attached to this report we have included a copy of the original list of people and institutions contacted with the initial survey request. We have also enclosed a copy of that survey and covering letter.

Throughout the course of the collection of data and creation of the web site, the project managers would review the incoming data and begin to identify areas of significance. They also consulted with an extended group of national advisors and conducted interviews with a variety of workers in the Saskatchewan music and sound recording industry, including musicians, managers, engineers, studio owners and others. These interviews augmented the research and provided a uniquely Saskatchewan perspective.

While the national implications of this process were a priority, special focus was given to Saskatchewan institutions and programs. The concept of using Saskatchewan as a model for the rest of Canada has been accepted by all of the funding partners.

An introductory meeting for potential partners in Saskatchewan was held on October 22, 1998 in Regina. These partners included SIAST, the University of Regina, Dumont Technical Institute, the Regina Catholic School System, the Saskatchewan Sectoral Cultural Council, and the Department of Post-Secondary Education and Skills Training.

Subsequent to that meeting, the project managers undertook a final review of the data collected, and prepared a report of the obvious gaps in training. (See next section.) A proposed outline for the development of new curriculum was drafted, and is being circulated to the Saskatchewan committee for input.

The final component of the agreement with the Department of Post-Secondary Education included pilot delivery of a test workshop. Workshops were presented in Regina on January 23, 1999 and in Saskatoon on January 24, 1999. The workshop title was ***"The Business of Music"***, and offered an introductory seminar on the music and sound recording industry. This is a fundamental starting point for most of our workers, who must understand an overview of the complexities of our industry prior to achieving success in any specific area.

III. The Gap Analysis

Over 1200 query forms were mailed to Universities, colleges, private institutes, music trade associations, Aboriginal communities, teachers associations, private music teachers, symphony orchestras, unions and guilds, conferences, festivals and all others that provide music training, education and professional development programming in Canada.

While the database is by no means all-inclusive of every program that exists in Canada, it surpassed our initial expectations for content for our first year. It is believed that this database will require year-round maintenance to continue to attract new listings and maintain current information on registered training providers.

The analysis of the current listings enabled us to identify the gaps that exist in currently available training. The CMTD currently holds information on 329 programs available across Canada today. These programs can be broken down into the following categories:

- **Interpretive:** singers, musician, arranger, conductor, etc.
- **Creative:** composers, lyricist, creative director, etc.
- **Technical:** sound engineer, copyist, stagehand, computer technologist, etc.
- **Administrative:** producer, manager, promoter, marketing director, agent, etc.
- **Health:** music therapists, etc.

The gap analysis identified current available training and key issues in each area:

1. Interpretive

There are 252 programs in this category, which includes instructional courses on most instruments, degree courses in Music at universities and colleges, (including the University of Saskatchewan and the University of Regina), and individual music instructors in piano, guitar, keyboards and voice.

Key Issues: There is an accepted level of instruction available across Canada in this category. It is possible to obtain a degree in Music in virtually every province, for most of the symphonic instruments. The only shortcoming in the music training programs was in the area of "career planning" or "market preparation". It was clearly identified that while it is possible to obtain an education on a specific instrument, there are no classes preparing the student for the workplace. Topics as simple as preparing for an audition, marketing your skills to potential employers, or administrating your self-employment income are not taught in Canada through any music program.

Recommendation: Curriculum must be developed to address the gap in career planning or market preparation. It was felt that this could be developed as a workshop or seminar presented as an extension course, or developed as an additional module or component in the existing university level courses.

2. Creative

There are 14 programs available that focus on the composition of music. These include degree programs (Bachelor, Masters and Doctorates of Composition) from the major universities in Ontario, Quebec and Alberta as well as workshops and seminars on songwriting available from SOCAN and the Songwriters Association of Canada.

Key Issues: There is a shortage of programs available in this category, especially in the area of contemporary composition. Most of the courses available are based on the "symphonic" or "orchestral" composition, with only the odd panel-led seminar or workshop available for songwriters of current, contemporary music. And again, preparing a composer of any type of music for the real world is not part of any curriculum. Instructing composers on the value of music copyright, the different methods of exploiting musical works on an international level, the best means to market yourself as a composer or songwriter....these are topics that are sorely lacking in our available curriculum.

Recommendation: Composition classes that focus on current and contemporary music styles should be developed, and offered as a continuing education extension program. Additional courses that identify copyright issues and marketing tools for composers and songwriters are also a priority.

3. Administrative

There are 29 programs available across Canada, with the majority of them available in BC and Ontario. These include Music Education degree courses from universities, Arts Administration and Management courses from private institutions and industry association workshops. There are only a few workshops available in Saskatchewan, most in the Music Education and Orchestral fields.

Key Issues: Administration courses are the most necessary of all the categories, and yet they are also the most lacking. No matter what your occupation in our industry, a basic understanding of the complexities of the music and sound recording sector is necessary to succeed. To write a song is not enough, you must know it can create income through performance, through radio airplay, and through international licensing. To be a recording engineer doesn't just require knowledge of the studio and equipment, you must also be able to promote your skills, develop a client base and manage your finances. Computer skills are a pre-requisite in almost every position in our industry, as are marketing and promotional knowledge (even if only to market your own talents). While some of these computer skills can be found through generalized computer classes, presenting classes within the context of the music industry would be useful to most of our workers. An example would be a computer-based accounting program that would include sections on administrating royalties or foreign licensing fees for composers or performers.

Most of the existing Administration courses are only available in Ontario and BC, with a few sporadic workshops offered in Saskatchewan through the Saskatchewan Recording Industry Association and the Saskatchewan Music Educators Association.

Recommendation: An extensive course should be developed, and offered as a credited or certifiable program, as well as a workshop series or extension program. This is a crucial area of curriculum development, and further research and content development must be undertaken to develop a comprehensive program in music administration. (See the next section for further recommendations for curriculum development.)

4. Technical

There are 29 programs in this category, and almost all of them are based outside of Saskatchewan. This category includes audio engineering courses and instrument repair classes. The majority of these courses are in Ontario and BC, with a few courses located in Alberta and Quebec. With the increase in film production in Saskatchewan, audio recording and post-production services are a key growth area in our province.

Key Issues: Technical courses are only available, for the most part, outside of Saskatchewan. Even though SIAST has not yet submitted information to our database,

we are aware of their audio/visual program, and it does not provide a curriculum detailed enough to secure employment as a recording engineer or video technician. The new multi-media course at SIAST is an important first step to developing comprehensive technical training in Saskatchewan, but it currently stops short of delivering employable workers.

There is a recording program at Briercrest Bible College in Caronport, but their religious context makes it a bit secluded for most workers interested in recording technologies. However, they have expressed an interest in developing an engineering program outside of their religious studies, and so have been added to our list of "potential partners". They are already discussing opportunities with SIAST to develop a more extensive and accessible training program for sound recording engineers.

Recommendation: Briarcrest Bible College is currently the only facility in Saskatchewan that offers a complete course in audio engineering. Their interest in partnering with SIAST should be acted upon and developed as a model for additional course development and partnering with other facilities. Courses should include studio and live sound audio engineering, as well as post-production and audio recording for work in film and television mediums.

5. Health

There are 5 listings in this category, including Bachelor of Music Therapy degree courses in Ontario and Music Therapy and Education courses in Vancouver.

The **"Health"** category recognizes the programs that are available in Canada for Music Therapy degrees. There is a growing trend toward accepting music as a tool in working with behavioural problems and mental illness, but this is generally accepted as more in the "Health" sector and less in the "music industry" sector. We have included this category in our database as these courses must be included as "available training". We do not feel qualified to identify "Key Issues" regarding this area, other than to state that none of these programs are currently available in Saskatchewan.

IV. General Recommendations

1. Two different types of curriculum should be developed. The number of workers in our provincial industry who are currently employed or self-employed dictates that courses be available during the evening or on weekends as "extended learning" programs or workshops.

   Full semester programs should also be developed for the entry level worker or student considering employment opportunities in our industry.

2. Developing partnerships with training institutions like SIAST, DTI, and the Universities in Saskatchewan will be essential to the creation of accredited programs. Partnerships with existing training institutions should be developed as soon as possible.

3. Every opportunity to import curriculum from outside the province should be explored, to ensure that content development is not duplicated. If courses are available outside of Saskatchewan that could be successfully imported and implemented in the province, this should be researched and negotiated prior to the development of new content and courses.

4. Every opportunity to enlist "exit level" workers in the music industry in the development of content and curriculum should be explored. A variety of senior executives of record and concert production companies are entering retirement, and could be valuable sources of information for the development of content.

5. Distance learning modules should be developed for all courses, to enable people living in rural and northern communities full access to these educational opportunities through the Internet. Partnerships with local libraries and schools to enable access to the Internet should be explored.

6. Additional programs for internship, mentoring, and financial support for those who have to travel to receive additional training should be developed.

Following are more specific recommendations for curriculum development.

V. Recommendations for Curriculum

In reviewing the programs currently available, and utilizing the recommendations made in the HRDC study ***"Sound Of The Future"***, we have been able to identify the gaps that exist in Canada, and develop an outline for new curriculum.

It was identified that two separate types of curriculum should be developed. The first is a certifiable course-based structure, offering in-depth detailed instruction on various elements of the industry. These courses could best be compared to semester long classes offered at universities or technical institutes. These classes would be appropriate for entry-level workers, and provide enough detailed knowledge to ensure their placement in the workforce upon graduation.

The second type of curriculum to be developed is based on an "extension class" approach, with workshops or seminars offered on weekends or during the evening. These classes would offer the same relevant information, but geared to people already employed in the industry who require skills upgrading or general knowledge of industry functions.

In addition to both of these curriculum types, additional programs for internship, mentorship, and financial support for those who have to travel to receive additional training should be developed.

Following is a synopsis of the proposal for new curriculum development. Each of these courses would be available in both delivery mechanisms, as a certifiable semester-long course, or through extension classes taught in the evenings or on weekends.

Proposed Outline for Training Programs

1. Music Business 101

a) Introduction to the Business of Music
An overview of the music and sound recording industry, providing a thumbnail sketch of the various components of the industry. This course would give the student general knowledge of the workings of our industry, and the relative positions and functions of various components, ie, record labels, managers, publishers, retail chains, radio, concert promoters, etc.

b) History of Popular Music Genres
This course would trace the origins of the current popular music genres, to provide the student with an historical perspective of the music of today. Understanding the roots of musical forms helps to identify the future potential. It would identify the trends of the music being created and the impact these trends have on the global marketplace.

c) Evolution of the Music Business and "Industry Standards"
An important historical perspective on how the industry standards of today have evolved in the last 40 years. Recording contracts all contain standard clauses developed in the 1960s and 1970s. Distribution methods exist today because of what happened in the 1960's. The recording industry has changed immensely since then, but the "industry standards" have not.

2. Music Business Artist Management

a) Legal
Covering all agreements that an artist will face during the course of their career, including partnership agreements, publishing, management and agency agreements, recording and distribution agreements.

b) Finance
Business plan development, industry-specific accounting practises, GST reporting, financial management and a general understanding of the cost of doing business.

c) Touring
Coordinating a touring strategy, and producing national and international tours with emphasis on advance planning, production values, and attention to detail.

d) Marketing
Developing a primary understanding of the basics of marketing, and then creating a marketing strategy for a recording artist. Image development, marketing tools, creating a campaign for album and single releases, or for a national tour.

e) International Marketing
Learning to expand beyond the borders of Canada. This is a global marketplace, and with the new technologies of delivering music via the Internet, Canadian recording artists will have to know how to market themselves on a global scale.

f) Media
Understanding the media opportunities that exist in Canada and internationally, including radio, television and print media. Develop a basic awareness of finding those resources, and using them to your advantage.

g) Record Labels
Working with a record label introduces a whole new range of possibilities, from their marketing and promotion team, to their sales staff, and branch offices, to their publishing divisions. The student will learn what each of these departments are responsible for, and how they work together, and against each other within a major label.

h) Distribution
Independent distribution companies offer alternatives to the major labels. The student will learn how to work with independent distributors, and major labels, and how to maximize the potential of either route.

i) Internet
This class will focus on how to use the Internet as both a marketing tool, and a resource for career development.

j) Career Development
Finally, this class will show how each of the previous sections work together, and how to create a long-term game plan for the development of an artist's career. It will also include a segment on the "people skills" involved in working with a recording artist.

Each of the above topics would be explored in depth, to give the student a thorough knowledge of all aspects of business management regarding the development of a recording artist's career. This course would be appropriate for both a prospective manager and a self-managed artist.

3. Songwriting 101

a) The Craft of Songwriting
The song is the nucleus of our industry, and the songwriter is our primary resource. This class will provide a solid understanding of composition, as well as covering options like co-writing, arrangements, and demo production.

b) The Business of Songwriting
Each songwriter should understand that they are creating intellectual properties that have value. Managing their copyrights, and learning how to make the most of those properties is essential to every songwriter.

c) Composing and Arranging for Film & Television
This course would prepare songwriters for the world of film and tv production, and include composition and recording techniques.

4. Music Publishing

a) Copyright Management
This course will expand on the songwriter's basic course, and get into details of copyright management. Negotiating the use of songs for film and television purposes, etc. A special section considering the implications of copyright on Aboriginal works will be included.

b) International Copyright Management
This course is the natural progression from the previous session. The exploitation of copyright on an international level includes sub publishing and foreign rights.

5. Record Label Management

a) ***Finance***
Setting up a record label requires a solid business plan and investment. Financial management and accounting principals relative to record production, retail sales and promotion and marketing expenses will be covered. Royalty structures for different types of deals will also be explored.

b) ***Administration***
Databases, mailing lists, accounting and word processing computer software programs that are essential to the administration of a record label will be one element of this program. Understanding the different elements of a record label's responsibilities can help you manage your business effectively and achieve greater success for your artists.

c) ***Marketing a Record***
Radio, TV, print media, the Internet, live performances, interviews, advertising campaigns, and more will be covered in this marketing course specifically geared to selling a recorded product.

6. Technical Studies

a) ***Audio Engineering***
Multi-tracking, mixing, and mastering a sound recording in analogue and digital formats will be taught in a hands-on studio environment.

b) ***Multi-Media***
Creating a web site, HTML programming, digital conversions, and more will be covered in this comprehensive workshop environment.

Additional Extension Programs

1. ***Vocal Workshops***
Preparing your voice for working in clubs, bars and concert venues is important. Working with microphone techniques, breathing techniques and more.

2. ***Guitar Workshops***
Some of Canada's leading guitarists will present workshops on different performance and recording techniques.

3. ***Drum Workshops***
A variety of drummers, from rock to country to world beat, providing tips and techniques to improve performance and recording skills.

4. ***Keyboard Workshops***
   Keeping up with the latest equipment is a challenge. Instrument clinics and performance workshops will be offered.

5. ***Live Sound Workshops***
   Some of these workshops will be geared to live sound technicians, and others will be geared to the musicians who have to communicate with those technicians.

6. ***Lighting Workshops***
   These workshops will provide a gradual knowledge of lighting, from the small club to the full-scale concert hall.

7. ***Recording Workshops for Musicians***
   Without getting into specific technical details, these workshops will give musicians a working knowledge of studio functions, studio etiquette, and basic recording tips.

8. ***Charting Music***
   Preparing for band rehearsals, recording sessions and live performances includes having your music in a readable format. This workshop will give musicians a general knowledge of charting music.

9. ***Making a Music Video***
   For most bands, making a music video is a "blind" experience. These workshops will prepare them for the process, with information on creating a story board, pre and post-production, as well as the steps and people involved in an actual video shoot.

10. ***Business Skills for the Self-Employed Musician or Music Industry Worker***
    Preparing a resume, marketing your talents, managing your finances, developing and maintaining business contacts, and other essential skills for self-employment in the music industry will be provided at these workshops.

11. ***Database Management for Musicians/Songwriters***
    Creating a body of work, whether it's a song catalogue or a mailing list of fans is a lot easier to manage if you use a database system that works. Get rid of those sticky note pads with addresses and phone numbers, and learn how a database program will save time and money, and make your work more efficient.

This list of courses is a starting point for the development of our national training strategy. We continue to look for additional topics that will become more relevant as our industry changes, including development of new delivery mechanisms for music, including MP3 formats, Liquid Audio and other downloadable software products. This leads us to the topic of "industry trends" in human resource issues.

VI. Industry Trends

One of the goals of this initiative was to provide an assessment of industry trends identifying current and future Human Resource and training needs. In our industry, our training needs fall into four different categories:

1. The training or courses required due to current lack of content available on a national level, which we have identified in our analysis above.

2. The training or courses required due to geographical considerations, ie, available in Ontario, Quebec or BC, but not available in Saskatchewan, Manitoba, Alberta or anywhere on the East Coast.

3. The training required to up-grade skills to current standards of technology, ie, using existing computer programs for recording, managing data, desktop publishing, or Internet based marketing and communication.

4. The training required to up-grade skills to future standards of technology, ie, new methods of e-commerce, new methods of broadcasting or delivering music through the Internet, and developments in Canadian copyright law and international trade agreements, especially with respect to intellectual properties.

Our position as a nationally recognized industry association, and our partnership with the **Canadian Independent Record Production Association (CIRPA),** will provide us with the opportunity to stay aware of the changes to copyright laws, international trade agreements, and industry advancements. In addition to this, our working relationship with SaskTel in the development of the Flatland Music Store puts us in a unique position to remain at the cutting edge of technological advances. These issues are of enormous importance to the future of our industry and our workers.

VII. Potential Partners

Throughout the past four years we have been developing partnerships for delivery of our national training strategy. In October 1998, we took another step toward developing partnerships for our provincial training strategy.

On a federal level, we have developed relationships and existing or potential partners in the following organizations:

- Canadian Independent Record Production Association (CIRPA)
- Canadian Recording Industry Association (CRIA)
- Society of Composers, Authors and Music Publishers of Canada (SOCAN)
- American Federation of Musicians (AF of M Canada)

- Association of Canadian Orchestras (ACO)
- Foundation to Assist Canadian Talent on Records (FACTOR)
- Union des Artistes (UDA)
- Guilde des musiciens du Québec
- Canadian Music Publishers Association (CMPA)
- Pacific Music Industry Association (PMIA)
- Alberta Recording Industries Association (ARIA)
- Manitoba Audio Recording Industry Association (MARIA)
- Music Industry Association of Nova Scotia (MIANS)
- Music Industry Association of Newfoundland & Labrador (MIA)
- Music Industry Association of New Brunswick (MIANB)
- Humber College, Toronto
- Grant McEwan College, Edmonton, Alberta
- Cultural Human Resources Council (CHRC)
- Cultural Careers Council of Ontario (CCCO)

On a provincial level, we have participated in the development of the Saskatchewan Sectoral Cultural Council since 1996. We are working with the other cultural organizations to ensure we are not duplicating any services being offered in the province, and to share information on our developing programs. In addition to this, we have been actively cultivating working relationships with a number of training facilities:

- SIAST
- University of Regina
- University of Saskatoon
- Saskatchewan Indian Federated College
- Dumont Technical Institute
- Regina and Saskatoon's Catholic School Boards
- Regina and Saskatoon's Public School Boards
- Briercrest Bible College

We have also connected with a variety of corporations, businesses and organizations that have expressed an interest in participating in our training programs, including:

- SaskTel
- Creative House Studios, Saskatoon
- Touchwood Recording Studios, Regina
- Saskatchewan Centre of the Arts, Regina
- Grind Recording Studios, Pense
- Talking Dog Post Production and Sound Studios, Regina
- American Federation of Musicians, Local 446, Regina
- American Federation of Musicians, Local 553, Saskatoon

- Circle Vision
- SaskCulture Inc.
- Saskatchewan Orchestral Association
- Saskatchewan Band Association
- Saskatchewan Music Educators Association
- Saskatchewan Choral Federation
- Saskatchewan Registered Music Teachers Association
- ArtSchool Saskatchewan

We will continue to cultivate new partnerships within our provincial community as our strategy develops. We recognize the importance of the involvement, contribution and support of our provincial industry and community.

Our steering committee will resume meetings as soon as we are positioned to continue work on developing our curriculum. We have the commitment and interest of the above named parties, but require financial support to continue work on our next phase.

VIII. First Nations and Metis

The ultimate goal of this initiative is to increase employment and self-employment opportunities for all of our Saskatchewan workers, including the Aboriginal and Metis communities in our province.

Saskatchewan's First Nations and Metis population have a vested interest in understanding the music industry, as their communities are only beginning to realize the potential of passing on their traditions and cultural heritage through recorded audio and visual works. Labels like Sweetgrass Records in Saskatoon are breaking new ground in distributing recordings of Powwow music and traditional Aboriginal works. They will directly benefit from the educational opportunities we are creating. Sweetgrass Records currently own a catalogue of over 200 Powwow recordings licensed internationally, yet they have been learning through trial and error, and encountering difficulties because of inexperience and lack of formal knowledge about the music industry.

There was much discussion regarding the First Nations and Metis communities from the outset of this project. Our initial survey was sent to Aboriginal associations, First Nations and Metis governing bodies, and other known resources, like Circle Vision in Saskatchewan. Our response rate was very low. Circle Vision is the only entry in our database with a specific First Nations' connection.

We are aware of programs being created and offered in other disciplines, like the Aboriginal Arts Administration program in Niagara On The Lake. We will continue to look for courses being created across Canada that specifically target the First Nations and Metis communities. (We will also work with the Saskatchewan Sectoral Cultural

Council to ensure they are aware of any courses from other disciplines that would be of benefit in Saskatchewan.) If there are opportunities to import these programs into Saskatchewan, we hope to facilitate this through partnering with SIAST, DTI or SIFC.

In the meantime, we will continue to work with representatives from Dumont Technical Institute and the Saskatchewan Indian Federated College to publicize and promote the curriculum we are creating in Saskatchewan for the general population. Our courses will be accessible to all, and will be applicable to all, regardless of race, creed or colour. Music is music, whether it is rock, country, Celtic, First Nations, or otherwise, it requires the same basic skills for marketing, producing, administrating and performing.

Our association's membership includes representation from all of these musical genres and from every corner of our province, and includes Metis and First Nations people like Ted Whitecalf, Patrick Bird and Chester Knight. While it may not be feasible to set up a separate training program for First Nations and Metis students, it will be possible to ensure that everyone is aware of our programs, and able to afford the tuition fees.

We have begun a dialogue with SaskTel and Minds Eye New Media to implement distance learning models for some of our courses. This would ensure our courses are accessible to people who live in Northern and rural Saskatchewan. Our long-term plans include working with the libraries and schools across the province to ensure access to our programs via the Internet, and through existing systems like School Net.

In addition to distance learning models, we will also be developing internship and mentoring programs. This will provide valuable hands-on experience the students can use as they set up their own businesses or develop employment career paths. This will be available to all of our students, and will provide enormous benefit to our First Nation and Metis students as they learn the specifics of the industry prior to implementing these concepts into the production and marketing of their own cultural works.

IX. Action Plan: A Human Resource Strategy

While we have successfully created, developed and launched the **Canadian Music Training Database**, this is only the beginning of the work that we must continue on our **Professional Development Strategy**. We have clearly identified the next steps to implement a long-term human resource strategy for the music and sound recording industry of Saskatchewan:

1. **Maintain and develop the Canadian Music Training Database**
2. **Develop new curriculum**
3. **Deliver new training programs**

To achieve these goals, we will require the support and financial backing of our funding partners over the next five years. The following outlines the next steps we must take to achieve these objectives in the coming years, with our recommendations for action.

1. Canadian Music Training Database Maintenance

On its own merit, the **Canadian Music Training Database** is an effective tool for those seeking information and assistance in making study and career choices regarding music programs including degree, diploma, certificate, curriculum-based, professional development, industrial and craft related courses, conference and festival seminars and workshops. This database is an extremely valuable resource for all Canadians considering employment in our industry.

The value of the CMTD is proportional to the number of times it is accessed by a Canadian, and to the relevance of the information it contains. In order to maintain the value of the **Canadian Music Training Database**, we must:

- **Maintain and update the information contained in the database**
- **Continue to solicit new information from education providers currently not represented in the database**
- **Promote the existence of the Canadian Music Training Database to high schools, teachers, universities, colleges, institutions, and the general public across Canada.**

This can only be achieved with the creation of a full-time position at the **Saskatchewan Recording Industry Association** for an employee devoted to the maintenance and promotion of the CMTD. This person would be responsible for soliciting information from institutions across Canada, and maintaining the current database. They would also develop awareness campaigns to target high schools, career counsellors, employment offices, and other potential users of the CMTD.

Recommendation: Funding must be made available to the Saskatchewan Recording Industry Association to maintain and upgrade the Canadian Music Training Database. A contract position would enable complete and continual maintenance and upgrading of the database, as well as marketing of the database to schools, teachers, students and other end users of this valuable resource.

2. Development of New Curriculum

The previously outlined curriculum for new courses is only a starting point for content development. We must now begin the process of researching and contracting the best methods for curriculum development. In a few instances, it may make sense to import a course and instructional materials from another province or country. In some cases, we would contract the development of new curriculum, for industry specific classes that are

not yet available in a structured classroom format. This may entail borrowing elements from a course in Vancouver, merging it with a workshop in Toronto, and creating a new curriculum that is more comprehensive, organized and detailed.

Instructional materials will have to be researched, and developed. There are a variety of "how to" books on the market that may suffice, but the majority of them are American publications and deal with specific American points of law. These may require only slight amendments or modifications to fulfil our Canadian requirements.

We will also have to look for qualified instructors who are willing to become involved in a new program for the music industry. We have a wealth of "exit-level" workers in our industry on a national basis, but may be a little shy of talent on a provincial level. It's likely that we will have to import some of our instructors until we have found enough ex-patriots willing to return to Saskatchewan to participate in this initiative.

At the same time, we will also continue to develop working partnerships with institutions in Saskatchewan like SIAST, SIFC and DTI, as well as the Universities, to ensure that our programs will have a home.

To summarize, this next step entails:

- **Research of available curriculum and content**
- **Negotiating importation of available curriculum**
- **Contracting content development of unavailable curriculum**
- **Developing learning tools, course outlines, texts, workshop manuals, etc.**
- **Researching and contracting appropriate instructors**
- **Developing partnerships for delivery of programs**
- **Developing partnerships for creation of distance learning materials**
- **Developing partnerships for delivery and access to distance learning materials**
- **Securing additional funding for all of the above**

This next phase will require additional financial support before it can be undertaken. We will begin applying for funding from every source possible, including FACTOR, SOCAN, CRIA, CARAS, and the Department of Post-Secondary Education and Skills Training.

Recommendation: The Department of Post-Secondary Education and Skills Training can provide key financial support for this crucial stage of the strategy. An investment by the Province of Saskatchewan into this initiative will leverage federal dollars and corporate sponsors. Development of curriculum and certifiable courses is the most important step in our human resource strategy for Saskatchewan's music industry.

3. Delivery of Training Programs

The final phase of our **Professional Development Strategy** would include the implementation and delivery of our training programs in Saskatchewan. These programs would be a model for the rest of the provinces, and would be developed with distance learning and exporting of content as important considerations. This phase would include the following steps:

- **Solidify partnerships with SIAST and other training providers**
- **Contract instructors**
- **Offer first courses through SIAST**
- **Promote course availability throughout the province**
- **Solidify partnerships with libraries and schools in Northern and rural communities**
- **Deliver distance learning components**
- **Promote availability of courses throughout Canada**
- **Develop corporate sponsors for continual improvement to course outlines, delivery mechanisms, content, teaching tools, etc.**
- **Continue to implement new curriculum as it becomes available**
- **Continual improvement and upgrading to curriculum and delivery mechanisms as technology changes**

The distance learning component would not only make it possible for people in other provinces to access these courses, but it would also make the content available to Saskatchewan people living in rural and remote areas, including our First Nations and Metis communities.

Exporting these programs to other provinces would help us to recover some of the costs of developing the new curriculum, and ensure that we are not duplicating services across Canada.

The successful delivery of our training program will be dependent on the support of our community, our corporate and training partners, and our funding sources. We anticipate that implementation of our **Professional Training Strategy** will require a long-term commitment from all of our partners, and a substantial investment on the part of our association, our provincial government, and our corporate community.

We are confident we will be able to generate corporate sponsorship of this new curriculum once it has been developed. Until that time, we are going to be dependent on government and funding agencies to assist us with the costs of developing curriculum. Having said that, we are confident in the merit of this initiative and the long-term benefits it will bring to our entire industry, and believe we will find the financial support necessary to achieve our goals.

We will be working closely with SIAST, the Universities, SIFC and DTI to implement programs as they become available. The test workshops recently held in Regina and Saskatoon were the first of many to be held in the next two years, as we fine-tune our ideas for content and course structure. (Additional seminars were held on February 19th, as part of the "Flatland Culture Goes Global" export forum, and on March 20th, as part of the Saskatchewan Country Music Weekend. Further sessions on music publishing and copyright management were held April 22 and 23 in Regina and Saskatoon.)

The next two years will see the development of curriculum, learning tools, instructional manuals and course outlines. We will also continue to deliver test workshops as often as possible, to ensure that we're heading in the right direction with our training concepts and modules.

By the fall of 2000, we hope to deliver a comprehensive training program for the music and sound recording industry as a functioning educational and skills training resource. This program will provide a model for the rest of Canada, and encourage people from other provinces to participate in the programs offered in Saskatchewan.

Our plans for this initiative include everything from instrument introduction clinics in elementary schools, to workshops and projects in high schools, to fully certified courses at the Post-Secondary level. Mentorship and internship will be necessary and valuable components in this strategy, utilizing the skills and knowledge of our "exit-level" workers to enhance and broaden the knowledge of our "entry-level" workers. Developing learning tools with the most advanced technology for distance learning programs and for in-class instruction is also an important consideration. All of this contributes to our long-term human resource strategy.

Recommendation: The Department of Post-Secondary Education and Skills Training can take a lead role in ensuring the successful implementation and delivery of these training programs. A long-term commitment to funding through renewed Sector Partnership programs can provide leverage to access federal funding and corporation sponsorships.

Additionally, the Department of Post-Secondary Education and Skills Training can assist with the development of partnerships with SIAST, the Universities, and other institutions like DTI and SIFC. They can also act as the lead department in enlisting the support of other provincial and federal departments, including the Saskatchewan Department of Education, the Department of Labour, Department of Economic and Co-operative Development, Human Resources Development Canada, Department of Canadian Heritage, etc.

In summary, this is an ambitious initiative that could have long term benefits for the province of Saskatchewan. The obvious lack of available courses in Saskatchewan has meant that each year our most valuable resource, our people, are forced to leave this province to obtain their education and work experience in other parts of the country. The only solution is to create a training program that will enable them to stay in Saskatchewan.

Due to the large percentage of positions in our industry that are self-employed, a training strategy must be created using an "industry sector" approach. The **Saskatchewan Recording Industry Association** is committed to the development and delivery of a training program that will provide a solution, and create employment and increased economic opportunities for our entire provincial industry sector.

X. Closing Comments

We are grateful to the Department of Post-Secondary Education and Skills Training for the financial support, expertise and advice we have received on this first phase of our **Professional Development Strategy**. In particular, the efforts of Gladys Hill, Wayne McElree and the Honourable Joanne Crofford have been greatly appreciated as this project has taken shape.

The funding partners who have contributed to this project must all be recognized: the Foundation to Assist Canadian Talent On Record (FACTOR), the Cultural Human Resources Council (CHRC), the Ontario Cultural Human Resources Council (OCHRC), as well as CIRPA and SRIA.

The dedication and diligence of our contracted research team and the web design team made all the difference in the integrity and professionalism of the **Canadian Music Training Database**. In addition to the contract team, the staff of Pangaea NewMedia Inc, and the Saskatchewan Recording Industry Association contributed many hours of data collection and input into the CMTD.

The Board of Directors of the **Saskatchewan Recording Industry Association** proved their ability to visualize the future of our industry when they voted to adopt this initiative as a priority for SRIA for the next decade. The same holds true for the **Canadian Independent Record Production Association**, who recognized the value of establishing a national training strategy to respond to the needs of the communities that exist across Canada.

The project managers respectfully acknowledge these contributors to this important project, and look forward to continuing to work on a **Professional Development Strategy for the Canadian Music & Sound Recording Industry** in the coming years.

Appendix A:

Historical Perspectives

Focus

Methodology

Historical Perspectives

In the spring of 1997, after a year of writing proposals and seeking project champions and funding, the **Saskatchewan Recording Industry Association (SRIA)** in collaboration with the **Canadian Independent Record Production Association (CIRPA)** began work on the development of the **Canadian Music Training Database**. The tasks were set out as follows:

- Conduct a national audit and inventory to identify all music training and education programs currently being provided in Canada;

- Collect information on all current providers of music training and education in Canada; and

- Design an interactive relational database to manage and distribute the accumulated information.

The object of this monumental task was and continues to be, to use the collected data to support the creation of a comprehensive **Professional Development and Training Strategy** to assist current workers in the Canadian Music and Sound Recording sub-sector and those considering entry into our industry.

The resulting database would contain the first comprehensive aggregate of detailed information on all music education and training and related programs being delivered by Universities, Colleges, public and private institutes, associations, guilds, unions and individuals in Canada. In addition, training and education providers would be profiled and their programs defined.

Upon completion of the project, the database with its valuable content would be made available for free access by the sub-sector and all other interested parties via the Internet. The access locations would be the official web sites of CIRPA and SRIA.

The **Canadian Music Training Database** would stand on its own as a relevant component of our industrial training network, but also be recognized as an important first step in our efforts to create a comprehensive national training strategy.

The **Department of Post-Secondary Education and Skills Training** was instrumental in the realization of these goals, due to their financial support via the JobStart/Future Skills Sector Partnership Program. We respectfully acknowledge the substantial contribution that the Government of Saskatchewan has made to this initiative, and subsequently to the development of a training strategy for the Saskatchewan and Canadian music and sound recording industry.

Focus

The **Canadian Music Training Database** is a direct response to the following:

- A recognized need by the music and sound recording sub-sector for a coordinated national strategy for a training and professional development program for the Canadian music and sound recording industry;

- A recognized need for the labour force of the Canadian music and sound recording industry to meet the challenges of the emerging new technologies and the opportunities that are growing and evolving with the convergence of old and new media by:

  -Upgrading skills
  -Increasing its knowledge
  -Identifying new career opportunities
  -Expanding work opportunities by forming new alliances between the sub-sectors of the cultural industries

- A recognized need for combined virtual and physical Canadian music industry information resource centres;

- To respond to the recommendations as set out in the Human Resources Development Canada's studies entitled:

CREATING CAREERS: Human Resource Issues in the Cultural Sector

SOUND OF THE FUTURE: Human Resource Issues In Music And Sound Recording

(Copies of the studies are available from the Cultural Human Resources Council)

Human resources are key to the development of any industry, and in the case of a labour force–dependent area such as the music and sound recording industry, concerted efforts towards training and professional development must be undertaken if sustainable growth and development are to be realized. Training requirements can be very specific and training opportunities hard to find. The music industry relies on many self-employed individuals who do not have access to company training plans or traditional government-sponsored re-training programs. These rely on a variety of self-directed training, including mentorships and on-the-job apprenticeships

There is an apparent lack of music industry-related educational and training resources in Canada, with an even greater lack in Saskatchewan. Most of the music administration or sound recording courses are available only in Ontario and BC.

The infrastructure of Saskatchewan's music and sound recording industry is spread between Saskatoon, Regina, and secondary markets such as Prince Albert and Moose Jaw. There are also recording artists in smaller communities across the province. Our

provincial music and sound recording industry is in dire need of a stronger foundation upon which to grow in the next decade, a result of the mass migration of Saskatchewan talent to larger centres such as Toronto and Vancouver. Provincial initiatives must be designed to encourage our raw resources (our people) to remain in the province while on their path to success. This will only be possible through increased training opportunities and the creation of an educational and professional development program that will eliminate the need to relocate to develop job skills.

Background

The Canadian Cultural Industries and Arts sector is made up of the following sub-sectors:

- Music and Sound Recording;
- Audio/Visual and Live Performing Arts;
- Visual Arts and Crafts;
- Literary Arts and Publishing;
- Museums
- Libraries, Archives and Records Management

In 1995 the Cultural Industries presented to the Minister of Human Resources Development Canada six studies representing each of the sub-sectors and a report entitled: ***CREATING CAREERS: Human Resource Issues in the Cultural Sector***.

The specific study for the music sub-sector is entitled: ***Sound of the Future - Human Resource Issues in Music and Sound Recording***. These studies were the result of over two years of work by representatives of the various sub-sectors. The ***"Creating Careers"*** report is one of twenty-four studies conducted on the varied areas of the Canadian economy. While all other industrial sectors had studied Human Resource conditions and determined the training and the education needs of their relevant sectors in the past, this was the first time that the Cultural Industries had done so.

The music and sound recording study and resulting recommendations were supported by the entire music and sound recording sub-sector including:

- Canadian Independent Record Production Association (CIRPA)
- Saskatchewan Recording Industry Association (SRIA)
- Canadian Recording Industry Association (CRIA)
- Society of Composers, Authors and Music Publishers of Canada (SOCAN)
- American Federation of Musicians (AF of M Canada)
- Association of Canadian Orchestras (ACO)
- Foundation to Assist Canadian Talent on Records (FACTOR)
- Union des Artistes (UDA)
- Guilde des musiciens du Québec
- Canadian Music Publishers Association (CMPA)

- Provincial trade associations and other Canadian music related organizations and institutions.

During the course of this study a lack of comprehensive and consolidated information became a concern. ***In particular there was no database or repository that provided information on music training and related programs on a national basis***, whether they were delivered by a University, College, private school, trade association, union or guild or by individual teachers. This was the same case in all of the cultural sub-sectors. It was determined that it would be difficult to plan quality training and professional development programs for the sub-sector, efficiently and cost effectively without this information.

Although there is a mandate, need and wish by many music organizations to provide professional development, training and education, most are poor in human resources and funding, resulting in programs that often lack quality and effectiveness. ***It was accepted that there was a need for a national strategy on professional development and training program delivery***. In order to proceed with such a strategy, information on all music programs currently being delivered in Canada needed to be compiled and a database created.

During the course of the study it was determined that each of the sub-sectors would be broken down into four human resource categories:

- **Creative:** composers, lyricist, creative director, etc.
- **Interpretive:** singers, musician, arranger, conductor, etc.
- **Technical:** sound engineer, copyist, stagehand, computer technologist, etc.
- **Administrative:** producer, manager, promoter, marketing director, agent, etc.

When the study was completed and the final reports published, the **Canadian Independent Record Production Association (CIRPA)** contracted Tony Tobias and Marian Donnelly to respond to the recommendations made in the music sub-sector report. Tony had been a co-chair of the music sub-sector study, and is a member of the Board of Directors of CIRPA and the Canadian Music Publishers Association (CMPA). Marian Donnelly had developed one of the first nationally recognized series of training workshops for artist managers, called ***"The Management Workshops: Encouraging Professionalism in Canadian Artist Management"***.

Marian and Tony co-authored a document entitled ***"A Proposal for the Development of a Canadian Music and Sound Recording Professional Development Strategy and Resource & Information Centre"*** in 1995. This document clearly outlined the steps required to develop a national training strategy, including the first phase of auditing existing training and educational resources; putting that information into an accessible database; and identifying the gaps in available training resources.

In 1996, the **Saskatchewan Recording Industry Association** hired Marian Donnelly as their Executive Director. This led to a partnership between SRIA and CIRPA to continue

the development of a national training strategy for the music and sound recording industry. It was clear the lack of training available for the music industry in the province of Saskatchewan was one of the main obstacles for career development of Saskatchewan recording artists, and also one of the most compelling reasons for the exodus of Saskatchewan talent to other provinces.

The **Saskatchewan Recording Industry Association** identified their needs in a document delivered to the Government of Saskatchewan entitled: ***"The Future Is Sound"***, a strategy for the development of the Saskatchewan music and sound recording industry. This document identified the obstacles facing the provincial music and sound recording industry, and the steps that SRIA was taking to overcome them, including the development of a training strategy and their partnership with CIRPA.

An application was submitted to the Department of Post-Secondary Education and Skills Training in 1996, and again in 1997, and an agreement reached in January 1998 to deliver the first phase of this training strategy, which included the following components:

- An assessment of industry trends identifying current and future Human Resource and training needs.
- A detailed analysis of existing training, educational programs and resources available in Saskatchewan and on a national level.
- Develop and implement an online database of educational and training programs, resources, opportunities and training providers.
- Identification of gaps, both in program content and accessibility
- Identification of the potential resources or partnerships that need to be accessed and developed.
- In partnership with SIAST, Regional Colleges, Universities and High Schools, identify training programs that need to be developed/enhanced and develop strategies for the delivery of new programming.
- Develop strategies for providing training and employment opportunities, including self-employment opportunities, for Aboriginal people.
- Ensure involvement of First Nations and the Metis in the development of training programs and delivery approaches including participation on the Steering Committee, focus groups and stakeholder meetings.
- Ensure representation of labour (both union and non-union) on the Steering Committee, focus groups and stakeholder meetings.
- Develop and strengthen a sustainable sector partnership that supports a long-term human resource strategy that will evolve as technology evolves.

The funds contributed by the Department enabled SRIA and CIRPA to complete the work that began in 1997 on the first phase of our **Professional Development Strategy**, the creation of the **Canadian Music Training Database.**

Methodology

The **Canadian Music Training Database (CMTD)** project took place over a twenty-month period beginning on April 1, 1997. The project management consisted of music industry consultant Tony Tobias and Marian Donnelly, Executive Director of SRIA, who are the co-authors of the 1995 document entitled: ***A Proposal for the Development of a Canadian Music and Sound Recording Professional Development Strategy and Resource & Information Centre.*** The CMTD database project is the first phase that was set out and recommended in that proposal.

CIRPA facilitated the CMTD, administered the funding and contracted the management team. SRIA facilitated those funds received for the project from Saskatchewan sources.

Through CIRPA, applications had also been submitted for funding through the Cultural Human Resources Council (CHRC), the Foundation to Assist Canadian Talent On Record (FACTOR), and the Ontario Cultural Human Resources Council (OCHRC).

Through Sector Partnership funding, the project management team contracted two researchers who performed the tasks of contacting program providers, managing and organizing the incoming data and entering the information into a custom designed database, now called the **Canadian Music Training Database.** Prior to entry into the online database, the information was filtered through a separate database in order to track and verify schools and institutions that had been contacted.

A survey was mailed to over 1200 addresses. These addresses were compiled from telephone books, directories, and Internet research, as well as direct telephone contact. Cooperation and assistance was sought from universities, colleges, private institutes, music trade associations, Aboriginal communities, teachers associations, private music teachers, symphony orchestras, unions and guilds, conferences, festivals and all others that provide music training, education and professional development programming in Canada. In this first phase the targeted information related to post-secondary education, professional development, and craft and career enhancement. In a subsequent phase consideration will be given to other resources including K-12 and secondary education programs.

Many program providers took advantage of the special web site established to provide simple online submissions to the researchers. Providers followed up their submission by forwarding brochures, calendars and other information materials. The research team would then write an abstract for descriptions of the institutions (university, college) or schools, and for each of their specific programs. In many cases the schools offered several programs, each requiring a separately written abstract.

Our challenge was to design a database that would not only do sophisticated "search and query" but also present the query results as useful information wrapped in a pleasing and creative display and not as raw data. It was felt that, along with the integrity of the information, the more user-friendly the presentation, the more the CMTD would be

accessed. The CMTD succeeded in achieving these design results and became the model for the Ontario Cultural Human Resources (OCHRC) Performing Arts and Visual Arts database launched in June 1998. The CMTD database model has been designed so that it will function both on and off the Internet, for simplicity of entry, retrieval, integration and maintenance.

Data collection included traditional contact means including the use of specially designed query forms that were forwarded to all applicable institutions and related associations and organizations in Canada. Research was conducted using libraries, contacts at national and provincial associations, teacher's groups, the Internet, etc. University, college and private school calendars from institutions across the country were also used in the research.

The staff of the **Saskatchewan Recording Industry Association** focused on the collection of information from Saskatchewan and western Canada. Everyone on the list of potential providers was contacted by phone, and in most cases, their information was collected and submitted online during that initial phone conversation. SRIA employees were also trained in the management of data in the "back end" of the CMTD web site, for future maintenance.

The database resides on an Internet server, and is accessible by both project managers in Ontario and Saskatchewan. New education providers can submit information on additional programs online, at any time. This information is then accessed by the project managers, verified for accuracy and integrity, summarized in a program description, and then entered into the CMTD.

Attached to this report we have included a copy of the original list of people and institutions contacted with the initial survey request. We have also enclosed a copy of that survey and covering letter.

Throughout the course of the collection of data and creation of the web site, the project managers would review the incoming data and begin to identify areas of significance. An early change to the format of the database was to revise the categories from the HRDC four (Creative, Interpretive, Administrative, and Technical) to also include a fifth category of Health. This was in recognition of the Music Therapy and related programs available across Canada.

Throughout 1997 and 1998, the project managers also consulted with an extended group of advisors. They included Brian Chater, Executive Director of CIRPA; Heather Ostertag, Executive Director of FACTOR; Jean-Philippe Tabet, Program Director of the Cultural Human Resources Council (CHRC); and various representatives from Ryerson Technical Institute, Humber College, and the Ontario Cultural Human Resources Council. We also met with other members of CHRC to discuss and compare projects being undertaken in other sub-sectors at the same time, to ensure we were developing a database with the best possible functionality and accessibility. We are also working towards ensuring all databases being created in the Cultural Industries sector are

compatible to some degree, in the event a common database for all industries is created on a national, cross-sector level.

In addition to the above consultations, the project managers conducted interviews with a variety of workers in the Saskatchewan music and sound recording industry, including musicians, managers, engineers, studio owners and others. These interviews augmented the research presented in the HRDC study ***"Sound Of The Future"***, and provided a uniquely Saskatchewan perspective.

Tony Tobias oversaw the hands-on management of the creation of the CMTD, through his company Pangaea NewMedia Inc. Pangaea has also been responsible for the creation of the Juno Awards Online, the Gemini Awards Online, the CIRPA, CARAS and SOCAN web sites, and the Cultural Careers Council of Ontario (CCCO) new web site, which includes the Ontario Cultural Training Database, modelled after the CMTD. The CMTD is included in the CCCO web site as the resource for training in the music and sound recording sub-sector.

Marian and Tony worked together to analyse the data as it came in and identify the trends and the gaps in existing training. While the national implications of this process were a priority, special focus was given to Saskatchewan institutions and programs. The concept of using Saskatchewan as a model for the rest of Canada has been accepted by all of the funding partners.

An introductory meeting for potential partners in Saskatchewan was held on October 22, 1998 in Regina. These partners included SIAST, the University of Regina, Dumont Technical Institute, the Regina Catholic School System, the Saskatchewan Sectoral Cultural Council, and the Department of Post-Secondary Education and Skills Training. Invitations had also been extended to the Federation of Saskatchewan Indian Nations and the University of Saskatoon, but they were unable to attend that day. They have expressed interest in remaining involved in the project as it develops.

This initial meeting allowed us to present the CMTD to these potential partners, and to learn about their curriculum development process. We will continue to work with this committee to deliver a long-term training program for the province of Saskatchewan.

Subsequent to that meeting, the project managers undertook a final review of the data collected, and prepared a report of the obvious gaps in training. (See next section.) A proposed outline for the development of new curriculum was drafted, and is being circulated to the Saskatchewan committee for input.

The final component of the agreement with the Department of Post-Secondary Education included pilot delivery of a test workshop. Workshops were presented in Regina on January 23, 1999 and in Saskatoon on January 24, 1999. The workshop title was ***"The Business of Music"***, and it was intended as an introductory seminar on the workings of the music and sound recording industry. This is a fundamental starting point for most of

our workers, who must understand an overview of the complexities of our industry prior to achieving success in any specific area.

The workshops were well attended, with a class size of 25 people in each city. The most heard response to the workshops was recognition of the enormous need for further education for these participants. The workshops covered a wide range of information, in a general information format. Each of those specific topics should be presented to our workers in depth to ensure they have the best opportunity to compete in this industry.

The CMTD was officially launched in June 1998 at the ***"All Indie Weekend Music Industry Conference"*** in Calgary, Alberta. It was showcased in an interactive presentation to an audience of 100 people, who were visibly excited by the potential of this resource. A press release was issued to industry associations and media, to announce the launch of the database.

The CMTD has also been presented to audiences in Regina, Saskatoon, and Halifax. The value of the CMTD is proportional to the number of times it is accessed by a Canadian, and to the relevance of the information it contains.

Every effort must be made to ensure that the Canadian Music Training Database is kept current, updated, and upgraded on an ongoing basis. It must also be publicized, and promoted to schools, teachers, guidance counsellors, manpower centres, and other human resource agencies, to ensure that potential users of the database are aware of its existence.

Appendix B:

Survey Materials

C I R P A

CANADIAN INDEPENDENT RECORD PRODUCTION ASSOCIATION

Dear Colleague;

Please note that all of the information provided in this communiqué including the attached query form can be found on our special project web site on the Internet. The attached query form can be completed and submitted directly from the web site at http://home.ican.net/~pnm/training/

The Canadian Independent Record Production Association (CIRPA) in collaboration with the Saskatchewan Recording Industry Association (SRIA) is conducting a national audit and inventory to identify and collect information on all music education and training programs currently being provided in Canada. A specially designed relational database integrated with the Internet will manage and distribute the accumulated information. The database will be accessible free of charge from the CIRPA and SRIA web sites and subsequently available to schools, industry, libraries and the general public. Completion of the project is scheduled for the end of November 1997.

The resulting database will be the first comprehensive aggregate of detailed information on all music related programs being delivered in Canada. Training and education providers will be profiled and their programs defined. Programs will be categorized following the direction set out in the cultural industries study entitled *Creating Careers: Human Resource Issues in the Cultural Sector*. The data holding categories will include: creative, interpretive, technical, administrative and health. The information will be retrievable by key word and string searches.

The Canadian Music Training Database will become a tool for those seeking information to assist them in making study and career choices regarding music programs including diploma, certificate, curriculum based, professional development, industrial and craft related courses, conference and festival seminars and workshops, etc.

We are seeking cooperation and assistance from universities, colleges, private institutes, music trade associations, Aboriginal communities, teachers associations, private music teachers, symphony orchestras, unions and guilds, conferences, festivals and all others that provide music training, education and professional development programming in Canada. In this first phase we are targeting information related to post-secondary education, professional development, and craft and career enhancement. In a subsequent phase we will be including K12, OAC (Ontario only), and secondary education programs.

Attached to this letter is a query form that we would like you to complete and return to CIRPA. Even if you do not deliver any music training programs, please fill out the fields that identify you and your organization and note anywhere on the form that you do not provide programs. Please feel free to add your comments and to advise us of any programs of which you may be aware and fit the criteria of our audit. As noted above, you can complete the query form and submit it directly online from our web site at **<http://home.ican.net/~pnm/training/>**. This is our preferred means of submission.

214 KING ST . W . SUITE 614, TORONTO, ONTARIO CANADA M5H 3S6 416/593-1665 FAX 416/593-7563

FOCUS

The national music training audit addresses the need for the music and sound recording sub-sector of the cultural industry to gather important information as a first step toward a national strategy for music education and training.

It is a direct response to the following:

- A recognized need for a coordinated national strategy for a professional development program for the Canadian music and sound recording industry;

- A recognized need for the labour force of the Canadian music and sound recording industry to meet the challenges and opportunities of the emerging new technologies and the information highway by:

    - upgrading skills
    - increasing its knowledge
    - identifying new career opportunities
    - expanding work opportunities by forming new alliances between the sub-sectors of the cultural industries;

- A recognized need for combined virtual and physical Canadian music industry information resource centres;

- To respond to the recommendations as set out in the Human Resources Development Canada Studies entitled:

    CREATING CAREERS: Human Resource Issues in the Cultural Sector
    SOUND OF THE FUTURE: Human Resource Issues In Music And Sound Recording

For further information please contact Project Managers, Tony Tobias or Marian Donnelly as follows:

Tony Tobias, Tele: 416 922-1600, Fax: 416 922-0799, E-mail: ttobias@interlog.com
Marian Donnelly, SRIA, Tele: 306 347-0676, Fax: 306 347-7735, E-mail: sria@sk.sympatico.ca

CIRPA and SRIA are grateful to the Cultural Human Resources Council (CHRC), Saskatchewan Post-Secondary Education and Skills Training, the Foundation to Assist Canadian Talent on Record (FACTOR) and the Industrial Adjustment Services (IAS) committee of the Ontario Cultural Human Resources Council (OCHRC) for funding assistance for this project.

Thank you for your cooperation and assistance in this important music project.

Sincerely,

Tony Tobias
Marian Donnelly
Project Managers

QUERY FORM

You are about to contribute to what is to become the most comprehensive database of Canadian music training and education programming.

You have a choice of completing this query by traditional means and returning it by post or you can use our preferred means by completing and submitting the query online from our convenient web site at <http://home.ican.net/~pnm/training/>

There are two steps to the process of providing information about your institution and/or programs:

- Complete the query below. If you wish to expand or augment the information you are providing then forward the information by separate post or by e-mail <cirpa@interlog.com> clearly identifying who you are and the institution or program you represent.

- Forward by post a copy of your institution's program registration or program information package including relevant calendars, brochures and institution profile. Please provide a photo and logo of your instituation where possible for integration into the online database.

---

1. Instituation or Organization (check one)

- ❑ University
- ❑ College
- ❑ Technical
- ❑ Private Institute
- ❑ Trade/Arts Associations
- ❑ Union/Guild
- ❑ Orchestra/Symphony
- ❑ Private Teacher/Studio
- ❑ Aboriginal Program (Drum, Voice, etc.)
- ❑ Festivals
- ❑ Conferences
- ❑ Workshops
- ❑ Seminars
- ❑ Professional Development
- ❑ Other: _____

2. Contact Information:

Name of Organization: _____
Contact Person: _____
Contact Title: _____
Address 1: _____
Address 2: _____
Address 3: _____ _____
City: _____ Postal Code: _____
Phone: _____ Fax: _____
E-mail: _____
Web URL: _____

3. **Music Programs Offered**

- ❑ Full curriculum?
- ❑ Selected courses?
- ❑ Professional Development Seminars & Workshops?
- ❑ Other: _____

4. **In reference to question three, what are the curriculums, or courses leading towards?**

- ❑ Degree
- ❑ Diploma
- ❑ Certificate
- ❑ Certification
- ❑ Qualification
- ❑ Other (please elaborate): _____

5. **Do your music programs include related arts administration, marketing or management courses? Please elaborate.**

_____

_____

6. **Do you offer any programs in collaboration with the music and sound recording industry, orchestras, unions, guilds, festivals, conferences, publications, etc.? Please elaborate.**

_____

_____

7. **Do we have your permission, to excerpt and/or quote from your materials e.g. course calendars, brochures, etc.?**

Yes ❑ No ❑

8. **If you have any further information that you feel would be beneficial to our query, please add your comments below.**

_____

_____

_____

PLEASE FORWARD THIS QUERY FORM ALONG WITH YOUR PRINTED MATERIALS, SUCH AS CALENDARS, BROCHURES AND PROGRAM GUIDES, TO CIRPA AS SOON AS POSSIBLE. YOU MAY FAX YOUR COMPLETED QUERY FORM IN ADVANCE OF FORWARDING YOUR MATERIALS.

CIRPA and SRIA are grateful for your cooperation and participation in this important music project.

CIRPA, 214 King Street West, Suite 614, Toronto, Ontario, Canada, M5H 3S6.
Tele: 416 593-1665 Fax: 416 593-7563 E-mail: cirpa@interlog.com

The Canadian Music Training Directory

SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION

Search the Music Training Database
Search Window Enabled

About the CMTD

Submit Program or School Information

CMTD MUSIC TRAINING PROVIDERS ONLINE SUBMISSION FORM

This form will assist you in submitting information about your music programs to the **Canadian Music Training Database**. Please include as much information as possible in the various fields provided. Please follow-up with the forwarding of any materials including brochures and calendars that describe your institution, school and the individual music programs being provided.

Although the **CMTD is a music training resource**, there are related programs, especially in arts administration and new media that may apply to the careers of those working in Music and Sound Recording. As and example: *someone who studies Arts Administration, Lighting Design or Audio Engineering may be employable across several of the cultural sub-sectors.* Many programs may offer portability of skills that can **enhance a cultural workers career** and thus provide more opportunities for employment and work. Although Music Festivals may not be training programs in themselves they often are supported by workshops and seminars or conferences that can be considered professional development opportunities. **We are also interested in individual teachers who may provide a one-on-one program such as piano, vocal, guitar, accordion, etc.**

Since the integrity and the trustworthiness of the information in CMTD is absolutely critical **we will be confirming that any programs submitted** are available and indeed being delivered. Although we cannot comment on the quality of the programs, our assumption is that if the programs are poor then there will be no students for such programs. We also urge program providers who are included in the CMTD to send **notices of program changes and updates**.

Directions for your online submission

1. Complete and submit the query below. If you wish to expand or augment the information you are providing, then forward the information by separate post or by email clearly identifying who you are and the institution or program you represent.

2. Forward by post a copy of your institution's program registration or program information package including relevant calendars, brochures and institution profile. Please also include, where possible, an official photo and logo of your institution for integration into the online database.

Please send *printed* materials to:

CIRPA
214 King Street West, Toronto, Ontario, Canada M5H 3S6, Tele: 416 593-1665,
Fax: 416 593-7563, Email: cirpa@cirpa.ca Web: http://www.cirpa.ca

1. School Name:

2. Provider Type (check one)

- ○ Aboriginal Program
- ○ Association
- ○ College
- ○ Conference
- ○ Conservatory
- ○ Festivals
- ○ Orchestra/Symphony
- ○ Private Institute
- ○ Private Teacher/Studio
- ○ Professional Development
- ○ Seminar/Workshop
- ○ Union/Guild
- ○ University
- ○ Other

If "Other" Please Elaborate:

3. CONTACT INFORMATION

Contact Person/Title

Main Address

City

Province

Postal Code

Main telephone

Main fax

Main e-mail

Main web URL

4. Geographical Focus

- ☐ Local
- ☐ Provincial
- ☐ National
- ☐ International

Are international students accepted into programs?
○ YES ○ NO

5. Music Programs offered (school programs, workshops, seminars, etc...)

If music Programs are offered through a school or department within your institution then please name your **School/Department:**

Program Name

Program Type (Check as many as are applicable)

- ☐ Administrative
- ☐ Creative
- ☐ Health
- ☐ Interpretive
- ☐ Technical

Program Status

- ○ Degree
- ○ Diploma
- ○ Certificate
- ○ Certification/Licence
- ○ Qualification
- ○ Professional Development
- ○ Other (please elaborate):

6. Do we have your permission, to excerpt and/or quote from your materials (eg. course calendars, brochures, etc.)?

◉ YES ○ NO

7. If you have any further information that you feel would be beneficial to our query, please add your comments below.

Appendix C:

Current Entries in the Canadian Music Training Database

SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION

Search the Music Training Database
Search Window Enabled

About the CMTD

Submit Program or School Information

Welcome to the

Canadian Music Training Database

A Canadian Cultural Industries and Arts Resource Location
for those seeking information about education and training programs
in the **Music and Sound Recording sector**.

"As the ninth most important industry in Canada in terms of GDP, the arts and cultural sectors are critical to job creation, investment and economic output. Collectively, they generated $24 billion a year (4 percent of GDP) in 1992 in direct and indirect revenues, a 44 percent increase in current dollars over 1986-1987. Culture is one of the fastest growing sectors in terms of employment; some 700,000 Canadians earn their living directly or indirectly in cultural activities."
Final report of the Information Advisory Council: Connection, Community, Content: The Challenge of the Information Highway

"Learning and training comprise an integral part of the knowledge economy. Canada will provide an environment for lifelong learning in which all Canadians will have access to the widest possible variety of learning opportunities and tools in order to succeed in such an economy."
Final report of the Information Advisory Council: Connection, Community, Content: The Challenge of the Information Highway

"Total employment in the music and sound recording sub-sector is estimated to be around 17,000, including over 13,000 in creative and interpretive occupations and singers and an estimated 4,000 workers in other sound recording and related activities. The sub-sector is an important economic presence: revenue from performing arts companies within the sub-sector was $104.9 million in 1991; and domestic revenue from the sound recording industry was $1.2 billion in 1993."
Sound of the Future: Human Resource Issues in Music and Sound Recording

This project is a collaboration between the
Canadian Independent Record Production Association (CIRPA)
and the
Saskatchewan Recording Industry Association (SRIA)

CIRPA,
214 King Street West,
Toronto, Ontario,
Canada M5H 3S6,
Tele: 416 593-1665,
Fax: 416 593-7563,
Email: cirpa@cirpa.ca
Web: http://www.cirpa.ca

SRIA,
200 Lakeshore Drive,
Regina, Saskatchewan,
Canada, S4P 3V7,
Tele: 306 347-0676,
Fax: 306 347-7735,
Email: sria@sk.sympatico.ca
Web: http://www.sria.sk.ca

CIRPA and SRIA are grateful to the Saskatchewan Post-Secondary Education and Skills Training, Cultural Human Resources Council (CHRC), Foundation to Assist Canadian Talent on Record (FACTOR) and the Industrial Adjustment Services (IAS) committee of the Ontario Cultural Human Resources Council (OCHRC) for their financial support for this project.

CMTD HOME

SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION

The Canadian Music Training DATABASE

Search the Music Training Database
Search Window Enabled

About the CMTD

Submit Program or School Information

The Search Assistant should be on your Desktop

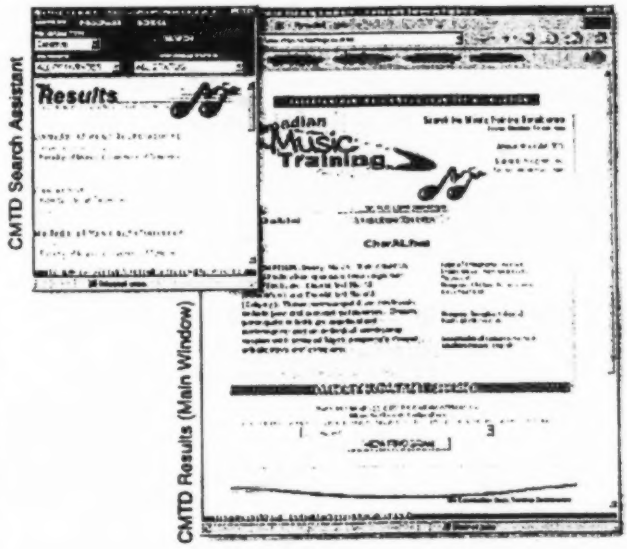
It is recommended that you set up your browser windows similar to the graphic on the right.

If you have used the search previously, the search window is most likely beneath this window. **Task swap to the browser window called CMTD SEARCH.**

If you do not wish to use the search assistant, or you don't see the CMTD SEARCH window, click **the button below to embed the search in this window.**

EMBED SEARCH

recommended workstation desktop layout



DATABASE.AND.WEB.SITE.DESIGNED.BY / LA.BASE.DE.DONNÉES.ET.LA.SITE.WEB.CRÉES.PAR
PANGAEA NEWMEDIA INC.

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SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION

The Canadian Music Training DATABASE

PROGRAM INFORMATION | SCHOOL INFORMATION | INSTITUTION INFORMATION

Music Department | Faculty of Fine Arts (University of Regina) | University of Regina

Music Department

DESCRIPTION: The Music Department of the University of Regina offers programs leading to four-year Bachelor of Arts degrees in music theory, history, and performance. The Department of Music also provides a Bachelor of Music Education degree, held in conjunction with the Faculty of Education. The school also offers a combined three-year Bachelor of Arts for students in the Bachelor of Education Arts Education Program.

Type of Program: Interpretive
Program Status: Degree

Program Length: year(s)
Geographical Focus: National **Student Focus:** English

OTHER PROGRAMS OFFERED:

THIS PROGRAM IS ONE PROGRAM OFFERED BY
Faculty of Fine Arts (University of Regina).
USE THE PULL DOWN TO VIEW DETAILS ABOUT OTHER MUSIC-RELATED PROGRAMS OFFERED.

Music Department ▼

VIEW PROGRAM

This project is a collaboration between the
Canadian Independent Record Production Association (CIRPA)
and the
Saskatchewan Recording Industry Association (SRIA)

Ce projet est une collaboration entre

POSTED, BY TYPE OF PROGRAM

CREATIVE

Bachelor of Music in Composition
University of Toronto ,
Faculty of Music (University of Toronto)
Toronto, Ontario

ChorALfest
Alberta Choral Federation
Edmonton, Alberta

Bachelor of Music in Performance
University of Toronto ,
Faculty of Music (University of Toronto)
Toronto, Ontario

Composers-in-Residence Program
Canadian Opera Company
Toronto, Ontario

Doctor of Music in Composition
University of Toronto ,
Faculty of Music (University of Toronto)
Toronto, Ontario

Doctor of Music in Composition
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Master of Music in Composition
University of Alberta,
Department of Music (University of Alberta)
Edmonton, Alberta

Master of Music in Composition
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Music Composition Program
Mount Royal College
Calgary, Alberta

NXNE Conferences, Panels and Seminars
North By Northeast
Toronto, Ontario

National Professional Music Teachers' Association Seminars and Workshops
National Professional Music Teachers' Association
Delta, British Columbia

Quartet Fest West
University of Victoria,
School of Music (University of Victoria)
Victoria, British Columbia

SAC Membership Services and Programs
Songwriters Association of Canada
Toronto, Ontario

SOCAN Seminars and Workshops
Society of Composers, Authors and Music Publishers of Canada
Don Mills, Ontario

INTERPRETIVE

School of Music
Ottawa Folklore Centre
Ottawa, Ontario

Alberta Music Conference
Alberta Choral Federation
Edmonton, Alberta

Bachelor of Arts in Sacred Music
Prairie Bible College
Three Hills, Alberta

Bachelor of Music in History and Culture
University of Toronto ,
Faculty of Music (University of Toronto)
Toronto, Ontario

Baroque Orchestra Workshop
Early Music Vancouver
Vancouver, British Columbia

Diploma in Operatic Performance
University of Toronto ,
Faculty of Music (University of Toronto)
Toronto, Ontario

Integrative Music Studies
Concordia University,
Faculty of Fine Arts (Concordia University)
Montrèal, Québec

Keyboard
Alberta College Conservatory of Music
Edmonton, Alberta

Master of Music in Performance
University of Toronto ,
Faculty of Music (University of Toronto)
Toronto, Ontario

National Youth Choir/Choeur national des jeunes
Association of Canadian Choral Conductors
Blainville , Québec

Professional Music Program
Selkirk College
Nelson, British Columbia

Various
Saskatchewan Registered Music Teachers' Association
Meacham, Saskatchewan

ACWC Seminars
Association of Canadian Women Composers
Toronto, Ontario

Academy of Music Program
Mount Royal College
Calgary, Alberta

Alberta Choral Federation Workshops and Events
Alberta Choral Federation
Edmonton, Alberta

Applied Music
Mohawk College
Hamilton, Ontario

Artist Diploma
University of Toronto ,
Faculty of Music (University of Toronto)
Toronto, Ontario

Artist Diploma
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Artist Diploma Program (Orchestral)
Glenn Gould Professional School of the Royal Conservatory of Music
Toronto, Ontario

Artist Diploma Program (Solo Piano)
Glenn Gould Professional School of the Royal Conservatory of Music
Toronto, Ontario

Artist Diploma in Performance
University of Western Ontario,
Faculty of Music (University of Western Ontario)
London, Ontario

Artist-Teacher Diploma Program
Glenn Gould Professional School of the Royal Conservatory of Music
Toronto, Ontario

Associate of Arts in Music
Canadian Bible College
Regina, Saskatchewan

Associate of Arts in Music
Briercrest Bible College
Caronport, Saskatchewan

B.C. Festival of the Arts
B.C. Festival of the Arts
Victoria, British Columbia

BA in Music
McMaster University,
School of Art, Drama and Music (McMaster University)
Hamilton, Ontario

Bachelor in Music
Dalhousie University,
Department of Music (Dalhousie University)
Halifax, Nova Scotia

Bachelor of Arts
Mount Allison University,
Department of Music (Mount Allison University)
Sackville, New Brunswick

Bachelor of Arts
University of Alberta,
Department of Music (University of Alberta)
Edmonton, Alberta

Bachelor of Arts
University of Prince Edward Island,
Department of Music (University of P.E.I.)
Charlottetown, Prince Edward Island

Bachelor of Arts
University of Saskatchewan,
Department of Music (University of Saskatchewan)
Saskatoon, Saskatchewan

Bachelor of Arts
Queens University,
School of Music (Queens University)
Kingston, Ontario

Bachelor of Arts
Dalhousie University,
Department of Music (Dalhousie University)
Halifax, Nova Scotia

Bachelor of Arts
York University,
Department of Music (York University)
Toronto, Ontario

Bachelor of Arts
Douglas College
New Westminister, British Columbia

Bachelor of Arts
University of Guelph,
School of Fine Arts and Music (University of Guelph)
Guelph, Ontario

Bachelor of Arts (Music Major)
University of British Columbia,
School of Music (University of British Columbia)
Vancouver, British Columbia

Bachelor of Arts (Music)
Lakehead University,
Department of Music (Lakehead University)
Thunder Bay, Ontario

Bachelor of Arts (Music)/Diploma in Arts Administration
Lakehead University,
Department of Music (Lakehead University)
Thunder Bay, Ontario

Bachelor of Arts in Music
St. Francis Xavier University,
Department of Music (St. Francis Xavier University)
Antigonish, Nova Scotia

Bachelor of Arts in Music
University of Ottawa,
Department of Music (University of Ottawa)
Ottawa, Ontario

Bachelor of Arts in Music
Brock University,
Department of Music (Brock University)
St. Catharines, Ontario

Bachelor of Arts in Music
Acadia University,
School of Music (Acadia University)
, British Columbia

Bachelor of Arts in Music
King's University College
Edmonton, Alberta

Bachelor of Arts in Music
Wilfred Laurier University,
Faculty of Music (Wilfred Laurier University)
Waterloo, Ontario

Bachelor of Arts in Music
University of Calgary,
Department of Music (University of Calgary)
Calgary, Alberta

Bachelor of Arts in Music (Four year)
Augustana University College,
Fine Arts Division (Augustana University College)
Camrose, Alberta

Bachelor of Arts in Music (Three year)
Augustana University College,
Fine Arts Division (Augustana University College)
Camrose, Alberta

Bachelor of Arts in Religion (Music Ministry)
Bethany Bible College
Sussex, New Brunswick

Bachelor of Arts with Honours Music
University of Western Ontario,
Faculty of Music (University of Western Ontario)
London, Ontario

Bachelor of Church Music
Canadian Mennonite Bible College
Winnipeg, Manitoba

Bachelor of Church Music (Music Ministry)
Canadian Mennonite Bible College
Winnipeg, Manitoba

Bachelor of Church Music in Church Music
Canadian Bible College
Regina, Saskatchewan

Bachelor of Church Music in Performance
Canadian Bible College
Regina, Saskatchewan

Bachelor of Education
University of Alberta,
Department of Music (University of Alberta)
Edmonton, Alberta

Bachelor of Fine Arts
York University,
Department of Music (York University)
Toronto, Ontario

Bachelor of Fine Arts Major in Music
Simon Fraser University,
School for Contempory Arts (Simon Fraser University)
Burnaby, British Columbia

Bachelor of Fine Arts Music Extended Minor
Simon Fraser University,
School for Contempory Arts (Simon Fraser University)
Burnaby, British Columbia

Bachelor of Fine Arts in Music Theatre
University of Windsor,
School of Music (University of Windsor)
Windsor, Ontario

Bachelor of Music
University of Alberta,
Department of Music (University of Alberta)
Edmonton, Alberta

Bachelor of Music
Bishop's University,
Department of Music (Bishop's University)
Lennoxville, Québec

Bachelor of Music
University of Lethbridge,
School of Fine Arts (University of Lethbridge)
Lethbridge, Alberta

Bachelor of Music
University of Prince Edward Island,
Department of Music (University of P.E.I.)
Charlottetown, Prince Edward Island

Bachelor of Music
University of Saskatchewan,
Department of Music (University of Saskatchewan)
Saskatoon, Saskatchewan

Bachelor of Music
Douglas College
New Westminister, British Columbia

Bachelor of Music
University of Western Ontario,
Faculty of Music (University of Western Ontario)
London, Ontario

Bachelor of Music
University of Manitoba,
University of Manitoba School of Music
Winnipeg, Manitoba

Bachelor of Music
University of Ottawa,
Department of Music (University of Ottawa)
Ottawa, Ontario

Bachelor of Music
Queens University,

School of Music (Queens University)
Kingston, Ontario

Bachelor of Music
University of Victoria,
School of Music (University of Victoria)
Victoria, British Columbia

Bachelor of Music
Brandon University,
School of Music (Brandon University)
Branton, Manitoba

Bachelor of Music
University of Calgary,
Department of Music (University of Calgary)
Calgary, Alberta

Bachelor of Music
Carleton University,
School for Studies in Art and Culture (Carleton University)
Ottawa, Ontario

Bachelor of Music
Wilfred Laurier University,
Faculty of Music (Wilfred Laurier University)
Waterloo, Ontario

Bachelor of Music
Mount Allison University,
Department of Music (Mount Allison University)
Sackville, New Brunswick

Bachelor of Music
University of British Columbia,
School of Music (University of British Columbia)
Vancouver, British Columbia

Bachelor of Music
Lakehead University,
Department of Music (Lakehead University)
Thunder Bay, Ontario

Bachelor of Music
Memorial University of Newfoundland,
School of Music (Memorial University of Newfoundland)
St. John's, Newfoundland

Bachelor of Music
University of Windsor,
School of Music (University of Windsor)
Windsor, Ontario

Bachelor of Music
Acadia University,
School of Music (Acadia University)
, British Columbia

Bachelor of Music
Brock University,
Department of Music (Brock University)
St. Catharines, Ontario

Bachelor of Music (Honours)
McMaster University,
School of Art, Drama and Music (McMaster University)
Hamilton, Ontario

Bachelor of Music (Jazz Studies)
St. Francis Xavier University,
Department of Music (St. Francis Xavier University)
Antigonish, Nova Scotia

Bachelor of Music and Education
University of Lethbridge,
School of Fine Arts (University of Lethbridge)
Lethbridge, Alberta

Bachelor of Music in Education
University of Toronto ,
Faculty of Music (University of Toronto)
Toronto, Ontario

Bachelor of Music in Jazz Performance
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Bachelor of Music in Music Education/Bachelor of Education
University of Saskatchewan,
Department of Music (University of Saskatchewan)
Saskatoon, Saskatchewan

Bachelor of Music in Performance
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Bachelor of Music in Theory
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Bachelor of Music/Bachelor of Education
University of Alberta,
Department of Music (University of Alberta)
Edmonton, Alberta

Bachelor of Musical Arts
University of Windsor,
School of Music (University of Windsor)
Windsor, Ontario

Bachelor of Religious Education/Music
Prairie Bible College
Three Hills, Alberta

Bachelor of Theology (Music and Worship)
Canadian Mennonite Bible College
Winnipeg, Manitoba

Bagpiping
College of Piping and Celtic Performing Arts of Canada
Summerside, Prince Edward Island

Banff Music and Sound Program
Banff Centre For the Arts

Banff, Alberta

Baroque Program
Early Music Vancouver
Vancouver, British Columbia

Basic Musicianship Program
Douglas College
New Westminister, British Columbia

Calgary International Organ Festival and Competition
Calgary International Organ Festival
Calgary, Alberta

Calgary Organ Academy
Mount Royal College
Calgary, Alberta

Camerata Music Courses and Private Lessons
Camerata Music
Ottawa, Ontario

Canadian Musician Seminars
Canadian Musician
St. Catherine's, Ontario

Canadian Opera Company Ensemble Studio
Canadian Opera Company
Toronto, Ontario

Career Preparation
Vancouver Opera
Vancouver, British Columbia

Carla Dodek School of Classical Piano Studio Private Lessons
Carla Dodek Classical Piano Studio
Vancouver, British Columbia

Celtic Academy of Highland Piping Private Lessons and Workshops
Celtic Academy of Highland Piping
Saskatoon, Saskatchewan

Centre for Musical Arts
University of New Brunswick,
Faculty of Arts (University of New Brunswick)
Fredericton, New Brunswick

Certificate in Church Music
Laurentian University,
Huntington College Department of Music
Sudbury, Ontario

Choral Program
Mount Royal College
Calgary, Alberta

Class Act Theatre Company Drama School
University of Regina,
Conservatory of Music and Dance (University of Regina)
Regina, Saskatchewan

Class Instruction
Richmond Community Music School
Richmond, British Columbia

Darren's Music Place Seminars and Courses
Darren's Music Place
Saskatoon, Saskatchewan

Dawson City Music Festival Workshops
Dawson City Music Festival
Dawson City, Yukon Territory

Diploma in Advanced Music Performance Studies
Concordia University,
Faculty of Fine Arts (Concordia University)
Montrèal, Québec

Diploma in Chamber Music
Wilfred Laurier University,
Faculty of Music (Wilfred Laurier University)
Waterloo, Ontario

Diploma in Church Music
King's University College
Edmonton, Alberta

Diploma in Church Music and Worship
University of Waterloo,
Department of Fine Arts (University of Waterloo)
Waterloo, Ontario

Diploma in Jazz Studies
St. Francis Xavier University,
Department of Music (St. Francis Xavier University)
Antigonish, Nova Scotia

Diploma in Performance
Wilfred Laurier University,
Faculty of Music (Wilfred Laurier University)
Waterloo, Ontario

Division of Arts
Canadian University College
College Heights, Alberta

Doctor of Music
University of Alberta,
Department of Music (University of Alberta)
Edmonton, Alberta

Doctor of Musical Arts
University of British Columbia,
School of Music (University of British Columbia)
Vancouver, British Columbia

Doctor of Philosophy
University of British Columbia,
School of Music (University of British Columbia)
Vancouver, British Columbia

Doctor of Philosophy in Musicology
University of Toronto ,
Faculty of Music (University of Toronto)
Toronto, Ontario

Doctor of Philosophy in Musicology and Ethnomusicology
York University,

Department of Music (York University)
Toronto, Ontario

ECMA Seminars and Conferences
East Coast Music Awards
Halifax, Nova Scotia

Early Childhood Programs
Mount Royal College
Calgary, Alberta

Ensemble
Music Stand
Hamilton, Ontario

Festival of Friends
Creative Arts Inc.
Hamilton, Ontario

Fiddling and Tin Whistle
College of Piping and Celtic Performing Arts of Canada
Summerside, Prince Edward Island

Fine Arts
University of New Brunswick,
Faculty of Arts (University of New Brunswick)
Fredericton, New Brunswick

Gaelic Singing
College of Piping and Celtic Performing Arts of Canada
Summerside, Prince Edward Island

General Interest Electives
Laurentian University,
Huntington College Department of Music
Sudbury, Ontario

General Music
University of Waterloo,
Department of Fine Arts (University of Waterloo)
Waterloo, Ontario

General Music Program
Laurentian University,
Huntington College Department of Music
Sudbury, Ontario

Graduate Diploma in Jazz Pedagogy
St. Francis Xavier University,
Department of Music (St. Francis Xavier University)
Antigonish, Nova Scotia

Harmony Instruction
Richmond Community Music School
Richmond, British Columbia

History Instruction
Richmond Community Music School
Richmond, British Columbia

Honours ARCT Program
Glenn Gould Professional School of the Royal Conservatory of Music
Toronto, Ontario

Honours Music
University of Waterloo,
Department of Fine Arts (University of Waterloo)
Waterloo, Ontario

Honours Program
Laurentian University,
Huntington College Department of Music
Sudbury, Ontario

Huntington Jazz Camp
Laurentian University,
Huntington College Department of Music
Sudbury, Ontario

Huntington Jazz Society
Laurentian University,
Huntington College Department of Music
Sudbury, Ontario

Jazz Program
Malaspina University College
Nanaimo, British Columbia

Jazz Studies (2 years)
Capilano College
North Vancouver, British Columbia

Jazz Studies (4 years)
Capilano College
North Vancouver, British Columbia

Jazz Study Program
Manitoba Conservatory of Music and Arts
Winnipeg, Manitoba

Jazz Workshops
Du Maurier Downtown Jazz Festival
Toronto, Ontario

Jazz/Contemporary Popular Performance
Mount Royal College
Calgary, Alberta

JazzWorks
Edmonton Jazz Society
Edmonton, Alberta

Jefferson Music Studio Private Lessons
Jefferson Music Studio
Regina, Saskatchewan

Junior Keyboard Programs
Technics Music Canada
Winnipeg, Manitoba

Keyano Jazz Festival
Keyano College
Fort McMurray, Alberta

Keynote Kids
Music Stand
Hamilton, Ontario

Licentiate in Music

McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Listener's Guide to Classical Music
Langara College
Vancouver, British Columbia

Master Classes
Music Toronto
Toronto, Ontario

Master Classes and Workshops
Guelph Spring Festival
Guelph, Ontario

Master Studies in Jazz Improvisation and Composition
Humber College of Applied Arts and Technology
Toronto, Ontario

Master in Music
University of Victoria,
School of Music (University of Victoria)
Victoria, British Columbia

Master of Arts
University of Western Ontario,
Faculty of Music (University of Western Ontario)
London, Ontario

Master of Arts
University of British Columbia,
School of Music (University of British Columbia)
Vancouver, British Columbia

Master of Arts
University of Calgary,
Department of Music (University of Calgary)
Calgary, Alberta

Master of Arts in Music
University of Alberta,
Department of Music (University of Alberta)
Edmonton, Alberta

Master of Arts in Music Criticism
McMaster University,
School of Art, Drama and Music (McMaster University)
Hamilton, Ontario

Master of Arts in Musicology
University of Toronto ,
Faculty of Music (University of Toronto)
Toronto, Ontario

Master of Arts in Musicology
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Master of Arts in Musicology and Ethnomusicology
York University,
Department of Music (York University)
Toronto, Ontario

Master of Arts in Theory
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Master of Music
University of British Columbia,
School of Music (University of British Columbia)
Vancouver, British Columbia

Master of Music
Brandon University,
School of Music (Brandon University)
Branton, Manitoba

Master of Music
University of Calgary,
Department of Music (University of Calgary)
Calgary, Alberta

Master of Music
University of Western Ontario,
Faculty of Music (University of Western Ontario)
London, Ontario

Master of Music in Choral Conducting
University of Alberta,
Department of Music (University of Alberta)
Edmonton, Alberta

Master of Music in Composition
University of Toronto ,
Faculty of Music (University of Toronto)
Toronto, Ontario

Mediaeval Program
Early Music Vancouver
Vancouver, British Columbia

Music
Red Deer College
Red Deer, Alberta

Music
Cambrian College of Applied Arts and Technology
Sudbury, Ontario

Music
University of Regina,
Conservatory of Music and Dance (University of Regina)
Regina, Saskatchewan

Music (Certificate)
Keyano College
Fort McMurray, Alberta

Music (Diploma)
Keyano College
Fort McMurray, Alberta

Music Clinics
Long and McQuade Musical Instruments
Toronto, Ontario

Music Courses

Athabasca University,
Department of Humanities
Athabasca , Alberta

Music Department
University of Regina,
Faculty of Fine Arts (University of Regina)
Regina, Saskatchewan

Music Gallery Private Lessons
Music Gallery
Hamilton, Ontario

Music Performance Courses
Augustana University College,
Fine Arts Division (Augustana University College)
Camrose, Alberta

Music Performance Diploma Program
Mount Royal College
Calgary, Alberta

Music Performance Program
Mount Royal College
Calgary, Alberta

Music Program
Grant MacEwen Community College
Edmonton, Alberta

Music Theatre - Performance
Sheridan College
Oakville, Ontario

Music Theory and History Program
Mount Royal College
Calgary, Alberta

Music for Young Children Program
Music for Young Children
Kanata, Ontario

NYO Instruction
National Youth Orchestra Association of Canada
Toronto, Ontario

National Youth Choir Conducting Apprenticeship Program
Association of Canadian Choral Conductors
Blainville , Québec

New Brunswick Summer Music Festival
University of New Brunswick,
Faculty of Arts (University of New Brunswick)
Fredericton, New Brunswick

Opera Diploma Program
Wilfred Laurier University,
Faculty of Music (Wilfred Laurier University)
Waterloo, Ontario

Opera Previews
Vancouver Opera
Vancouver, British Columbia

Opera Studio
Victoria Conservatory of Music
Victoria, British Columbia

Orchestral/Instrumental Ensemble Program
Mount Royal College
Calgary, Alberta

Organ Course
Technics Music Canada
Winnipeg, Manitoba

PSA Seminars and Workshops
Pacific Songwriters Association
Vancouver, British Columbia

Performance Diploma Program
Glenn Gould Professional School of the Royal Conservatory of Music
Toronto, Ontario

Performance Studies
Victoria Conservatory of Music
Victoria, British Columbia

Ph.D. in Musicology
University of Victoria,
School of Music (University of Victoria)
Victoria, British Columbia

PhD in Music
University of Alberta,
Department of Music (University of Alberta)
Edmonton, Alberta

PhD in Systematic Musicology
University of Western Ontario,
Faculty of Music (University of Western Ontario)
London, Ontario

Podium
Association of Canadian Choral Conductors
Blainville , Québec

Pop Keyboard Course
Technics Music Canada
Winnipeg, Manitoba

Private Instruction
Richmond Community Music School
Richmond, British Columbia

Private Instruction
M. Todd Booth
Burlington, Ontario

Private Lessons
Keyboard Centre
Burlington, Ontario

Professional Vocal Instruction
C & C Vocal Services
Guelph, Ontario

Programs For Adults
Royal Conservatory of Music
Toronto, Ontario

Programs For All Ages
Royal Conservatory of Music
Toronto, Ontario

Programs for Children and Teens
Royal Conservatory of Music
Toronto, Ontario

RCM Exams
Royal Conservatory of Music
Toronto, Ontario

SRIA Programs, Festivals and Publications
Saskatchewan Recording Industry Association
Regina, Saskatchewan

Saskatchewan Band Association Sponsored Festivals
Saskatchewan Band Association
Yorkton, Saskatchewan

Saskatchewan Choral Federation Programs
Saskatchewan Choral Federation
Regina, Saskatchewan

Saskatoon Registered Music Teachers Association Workshops and Seminars
Saskatoon Registered Music Teachers Association
Saskatoon, Saskatchewan

Schenstead Private Lessons
Schenstead School of Music
Saskatoon, Saskatchewan

Schola Cantorum Choral Program
Alberta College Conservatory of Music
Edmonton, Alberta

School of Performing Arts
Humber College of Applied Arts and Technology
Toronto, Ontario

Schubert Program
Early Music Vancouver
Vancouver, British Columbia

Scotia Festival of Music
Scotia Festival of Music
Halifax, Nova Scotia

Seminars and Workshops
Music Industry Association of Newfoundland and Labrador
St. John 's, Newfoundland

Singer's Master Class
Bill Vincent's Voices and Company
Toronto, Ontario

Singing and Dancing Workshops
Cooper Studios
Vancouver, British Columbia

Snare Drunmming
College of Piping and Celtic Performing Arts of Canada
Summerside, Prince Edward Island

Society Master Classes
Calgary Pro Musica Society
Calgary, Alberta

Speech-Level Singing Private Instruction
Bill Vincent's Voices and Company
Toronto, Ontario

String and Guitar
Alberta College Conservatory of Music
Edmonton, Alberta

Student Dress Rehearsals
Vancouver Opera
Vancouver, British Columbia

Summer Activities
Mount Royal College
Calgary, Alberta

Summer Institute
Simon Fraser University,
School for Contempory Arts (Simon Fraser University)
Burnaby, British Columbia

Summer Programs
Alberta College Conservatory of Music
Edmonton, Alberta

Teacher Training
Victoria Conservatory of Music
Victoria, British Columbia

The Speakers' Bureau
Vancouver Opera
Vancouver, British Columbia

Theory
Victoria Conservatory of Music
Victoria, British Columbia

Theory Instruction
Richmond Community Music School
Richmond, British Columbia

Theory of Music
Manitoba Conservatory of Music and Arts
Winnipeg, Manitoba

Toronto Blues Society Workshops and Seminars
Toronto Blues Society
Toronto, Ontario

Trent's Guitar Lessons
Trent's Guitar Studio
Regina, Saskatchewan

UNB Music Camp
University of New Brunswick,
Faculty of Arts (University of New Brunswick)
Fredericton, New Brunswick

Various

London College of Music
Richmond, British Columbia

Vocal Science
Royans School for the Musical Performing Arts
Toronto, Ontario

Vocal Studies Program
Mount Royal College
Calgary, Alberta

Vocal and Choral
Alberta College Conservatory of Music
Edmonton, Alberta

West Coast Summer Music Festival
West Coast Amateur Musicians Society
North Vancouver, British Columbia

Wind and Percussion
Alberta College Conservatory of Music
Edmonton, Alberta

Workshops and Festivals
Coastal Jazz and Blues Society
Vancouver, British Columbia

Workshops, Master Classes and Ensembles
Manitoba Conservatory of Music and Arts
Winnipeg, Manitoba

Young Artist Program
Scotia Festival of Music
Halifax, Nova Scotia

ADMINISTRATIVE

Media Business Administration
Trebas Institute (Vancouver)
Vancouver, British Columbia

Administration Option
Wilfred Laurier University,
Faculty of Music (Wilfred Laurier University)
Waterloo, Ontario

Advocacy Services
Circle Vision Artists Corporation
Saskatoon, Saskatchewan

Arts Administration
Confederation College
Thunder Bay, Ontario

Bachelor of Religious Education in Music/ Worship
Alberta Bible College
Calgary, Alberta

Bachelor of Religious Education in Music/Christian Education
Canadian Bible College
Regina, Saskatchewan

CIRPA Events, Workshops, Seminars, Initiatives and Publications
Canadian Independent Record Production Association
Toronto, Ontario

CMW Conference
Canadian Music Week
Toronto, Ontario

CMW Exhibition
Canadian Music Week
Toronto, Ontario

Co-operative Program in Arts Management
University of Toronto ,
Visual and Performing Arts Department (University of Toronto at Scarborough)
Scarborough, Ontario

Doctor of Philosophy in Music Education
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Income Managers Program
Association of Canadian Orchestras
Toronto, Ontario

Master of Arts in Music Education
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Media Business Administration
Trebas Institute (Toronto)
Toronto, Ontario

Music Education
Acadia University,
School of Music (Acadia University)
, British Columbia

Music Mastering and Marketing
Columbia Academy of Radio, Tevevision and Recording Arts
Vancouver, British Columbia

MusicArts Link Seminars and Workshops
MusicArts Link
Toronto, Ontario

Pacific Music Industry Association Services
Pacific Music Industry Association
Vancouver, British Columbia

Practicum Program
Wilfred Laurier University,
Faculty of Music (Wilfred Laurier University)
Waterloo, Ontario

Professional Development Seminars and Workshops
Stratford Musicians' Association
St. Mary's, Ontario

Recording Arts Management
Harris Institute for the Arts
Toronto, Ontario

Recording Arts, Recorded Music Production

Trebas Institute (Vancouver)
Vancouver, British Columbia

Recording Arts, Recorded Music Production
Trebas Institute (Toronto)
Toronto, Ontario

Recording Industry Orientation
Harris Institute for the Arts
Toronto, Ontario

Regina Musicians Association Workshops and Seminars
Regina Musicians Association
Regina, Saskatchewan

Resource Centre
Cape Breton Music Centre On-Line
Sydney, Nova Scotia

Saskatchewan Music Educators Associastion Development Programs
Saskatchewan Music Educators Association
Cudworth, Saskatchewan

Saskatchewan Orchestral Association Workshops and Seminars
Saskatchewan Orchestral Association
Regina, Saskatchewan

Various Publications
Saskatchewan Music Festival Association
Regina , Saskatchewan

TECHNICAL

Tara Audio Recording
Audio Recording Academy (The)
Ottawa, Ontario

Audio Recording Technology Program
Ontario Institute of Audio Recording Technology
London, Ontario

Multimedia Development
Trebas Institute (Vancouver)
Vancouver, British Columbia

Recording Arts Engineering Technology
Trebas Institute (Vancouver)
Vancouver, British Columbia

Digital Music Program
Institute of Communication Arts
Burnaby, British Columbia

Digital/Analog Automated Recording Arts
Columbia Academy of Radio, Tevevision and Recording Arts
Vancouver, British Columbia

Doctor of Philosophy in Music Technology
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Film and Television Production
Trebas Institute (Toronto)
Toronto, Ontario

Film and Television Production
Trebas Institute (Vancouver)
Vancouver, British Columbia

Guild of Canadian Film Composers Seminars and Workshops
Guild of Canadian Film Composers
Toronto, Ontario

Master of Arts in Music Technology
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Master of Music in Sound Recording
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Multimedia Development
Trebas Institute (Toronto)
Toronto, Ontario

Music Industry Arts - Recorded Music Production
Fanshawe College
London, Ontario

Music Industry Arts - Recording Engineering
Fanshawe College
London, Ontario

Music Technology
McGill University,
Faculty of Music (McGill University)
Montréal, Québec

Music Technology Program
Mount Royal College
Calgary, Alberta

Musical Instrument Repair
Keyano College
Fort McMurray, Alberta

Piano Technology
George Brown College of Applied Arts and Technology
Toronto, Ontario

Producing/Engineering Program
Harris Institute for the Arts
Toronto, Ontario

Professional Development Seminars
Manitoba Audio Recording Industry Association
Winnipeg, Manitoba

Recording Arts Apprenticeship Program
Institute of Communication Arts
Burnaby, British Columbia

Recording Arts Engineering Technology

Trebas Institute (Toronto)
Toronto, Ontario

Recording Arts Masters Program
Institute of Communication Arts
Burnaby, British Columbia

Recording Arts Production Program
Institute of Communication Arts
Burnaby, British Columbia

Recording Arts Program of Canada Seminars
Recording Arts Program of Canada
Stoney Creek, Ontario

Recording Industry - Digital Applications
Fanshawe College
London, Ontario

Recording Seminars
Canadian Recording Engineering Workshop
Mississauga, Ontario

Theatre Arts - Technical Production
Fanshawe College
London, Ontario

HEALTH

Bachelor of Music Therapy
Wilfred Laurier University,
Faculty of Music (Wilfred Laurier University)
Waterloo, Ontario

Bachelor of Music Therapy
University of Windsor,
School of Music (University of Windsor)
Windsor, Ontario

Music Therapy Education and Training
Capilano College
North Vancouver, British Columbia

Professional Development Seminars and Workshops
Canadian Association for Music Therapy
Vancouver, British Columbia

Voice Care
Vox Cura
Toronto, Ontario

Appendix D:

Summary of Expenditures

Summary of Expenditures

Summary of Expenses, Phase Two	Budgeted Amounts	Actual Expenses
Sector Partnership Funding		
Research and Development	$ 10,000.00	$ 10,058.29
Database (development)	$ 10,000.00	$ 12,000.00
Data Collection	$ 9,000.00	$ 11,941.71
Data Analysis/Final Report on curriculum	$ 7,500.00	$ 7,500.00
Development of Content for Courses	$ 11,500.00	$ 7,000.00
Miscellaneous/Sector Coordination	$ 2,000.00	$ 1,504.68
Total, Sector Partnership Funding	**$ 50,000.00**	**$ 50,004.68**
Additional Expenditures		
Project Administration	$ 12,500.00	$ 19,500.00
Pilot Course Delivery	$ 8,500.00	$ 4,950.00
Travel And Accomodations	$ 2,500.00	$ 2,979.81
Total Additional Expenditures	**$ 23,500.00**	**$ 27,429.81**
Total Project Expenditures	**$ 73,500.00**	**$ 77,434.49**

Funding Partners	
Sector Partnerships Program	$ 50,000.00
FACTOR	$ 10,000.00
IAS/OCHRC	$ 5,500.00
Self Generated Registration Fees	$ 2,950.00
CIRPA/SRIA Contributions	$ 9,050.00
Total	**$ 77,500.00**